VAGOBOND
Magazine

March 2023

10
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Notes from Nowhere

@vagobond

VM, GM, and Aloha Frens,

Sometimes, for no apparent reason, you find yourself in a deep dark well, and I can tell you from experience - getting out of it can be a serious bitch.

I feel like that's where we are with Web3 adoption and the future of blockchain technology. We're in the bottom of a well and all people can think to do is keep digging. Unfortunately, that tactic rarely works.

For those of us who were here in the early and exciting days of NFTs where artists were artists and builders were building and everyone was excited about the possibilities that this stuff held - it was amazing to watch ungodly amounts of money flood into the space. I, unfortunately, didn't manage to figure out how to grab any significant parts of that cash because I was too busy trying to build cool things for the flood of people that were coming into the space later.

The problem, of course, was that those were the camp followers and the camp raiders, not a bunch of settlers coming to build a new world. They took a ship to the gold fields, made huge profits from the dreaming prospectors, and then got back on those ships when the gold dried up.

Now, here we are. A lot of the builders - you could call us pioneers or settlers to continue the metaphor - are still here. We're still building and dreaming of the future. Some of us made it. A few made it big. Most have had to leave with heads down though, going back to fiat-mining jobs with nothing to show but a wallet full of worthless jpeg dreams. I'm fortunate because I'm still here. So I must've done something right. I reinvested and lost most of my gains, but

Notes from Nowhere

I'm still here despite grifters and profiteers.

I didn't take the time to learn how to read charts or time markets because that wasn't what brought me here. I came for the stories. I came for the disruption. I'm not leaving.

I'm just going to keep digging and posting in my too quiet Discord server where folks still check in from time to time. The believers are still there. I still believe we can make a new world in this rugged land.

https://vagobond.cent.co

In this issue, **Cryptoversal** introduces '**Vagobond Litspace**' the first of our magazine within a magazine concept sections. **Quanta** brings the new **RE+Fashion** section and some amazing interviews with AI Fashion artists. **Rionna Morgan** takes us on a **Walk Down Literature Lane** and offers us **Tools for the Writer**. I ask our featured artist **Foodmasku** about his journey into Web3. **Olivia Rodriguez** looks at how Web3 is changing a whole range of industries and sectors, the big conferences for 2023, and the **latest in Web3 technology**. **Mybal the Mystic** is back with **Degen Horoscopes** for **March**. **T. Dylan Daniel**, goes deep and raw with the **Story of PageDao**.

All of that plus details about the **Acid Bald Jesus** open edition that will make you a baldsillyionaire, the penultimate chapter of **Sly Doubt's adventures**, and **Not Financial Advice**. I hope you enjoy the issue. We've got some amazing things coming next month for you to look forward to when you finish devouring this one.

As for me, I'm looking forward to meeting as many of you as possible at NFT-NYC in April. Hope to see you there. ~CD

The Vagobond Discord

Come tell your tale in a warm and friendly place filled with people who have a genuine love and affection for Web3 and one another.

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MYTHIC WINTER

A SCIENCE FICTION & FANTASY ANTHOLOGY FEATURING

Hank Ryder - Sylvie Bax - Nate Battalion - R. J. Loyd - CD Damitio
H. R. Parker - Rionna Morgan - Wren Murphy - Aishatu Ado
Austin Abbamonte - Ameera Rashid - E. R. Donaldson

Check out Mythic Winter, available now from all major eBook retailers!

Pack Your Bags:
You Don't Want To Miss These 2023 Web3 Conferences

by Olivia Rodriguez

In the worlds of NFT and Web3, the possibilities are limitless, and the future is decentralized. The year 2023 is set to be thrilling for the NFT and Web3 communities with a plethora of conferences and events happening worldwide from January to December. This year is packed with opportunities for artists, developers, investors, and industry leaders to come together, share their knowledge, explore the latest trends, and network.

Whether you're an experienced Web3 enthusiast or just getting started, these conferences are the perfect opportunity to learn and network with some of the industry's most exceptional talent.

To ensure that you don't miss any of the action, here is a rundown of some of the most significant events you should add to your calendar from now until July.

March 2-5: ETH Denver takes place in Denver, Colorado, and will be focused on the Spork (and ETH). It's a community-owned innovation festival where event proceeds are used to build value for the community and achieve a decentralized future.

March 8-9: Crypto Expo Dubai, in Dubai's Festival Arena, offers you a chance to network with the best cryptocurrency businesses for trading and investing. It provides supreme quality educational resources and networking opportunities for the cryptocurrency industry.

March 16-17: Blockchain Africa Conference in Johannesburg, South Africa, will explore the most significant market disruptors, trends, and technologies shaping the future marketplace, with a specific focus on Africa.

March 20-23: NFT LA will take place in Los Angeles, USA, where you will engage with the Web3 and NFT community and explore the city's vibrant nightlife. Los Angeles is a growing global hub for the adoption of Web3 in sports, music, art, and entertainment.

March 20-24: Paris Blockchain Week Summit in Paris, France, is Europe's most massive blockchain and digital assets event. Over 6,000 attendees will have enough chances to share insights, meet the NFT community and unwind.

March 29–30: WoW Summit Hong Kong will take place at the AsiaWorld-Expo in Hong Kong, China. Here, international leaders in the NFT and DeFi industries can connect with global businesses, tech visionaries, and investors.

April 7th The Literary NFT Conference - a free virtual event that features the premier CEOs, Poets, Writers, Artists, Professors, and Academic Professionals innovating in the areas of Web3 literature

April 12-14: NFT NYC Times Square, New York, USA, has been giving the NFT community a platform to share their voices and ideas since 2018. It's committed to creating engaging, integrated experiences for attendees, speakers, and sponsors.

April 26-28: Consensus 2023 Austin, Texas, USA, is a crypto festival that includes live music, unique activations, and networking opportunities. It's the biggest and longest-running gathering where the crypto and blockchain community meet, including builders, storytellers, and creators.

May 9-10: NFT Tallinn Tallinn, Estonia, is the largest conference about NFTs and Web3 in the Nordic and Baltic regions. Leading speakers will explore NFTs, DeFi, DAO, and gaming, among other highlights.

May 17–18: Blockchain Expo North America, in Santa Clara Convention Center, California, is a technology event for the ambitious Blockchain enthusiast seeking to explore the latest innovations, implementations and strategies within Blockchain Technology.

May 18-20, Miami Beach, Florida is the place to be for Bitcoin 2023, the conference for all things Bitcoin. With world-renowned speakers, cutting-edge presentations, and unparalleled networking opportunities, this conference promises to be an unforgettable experience.

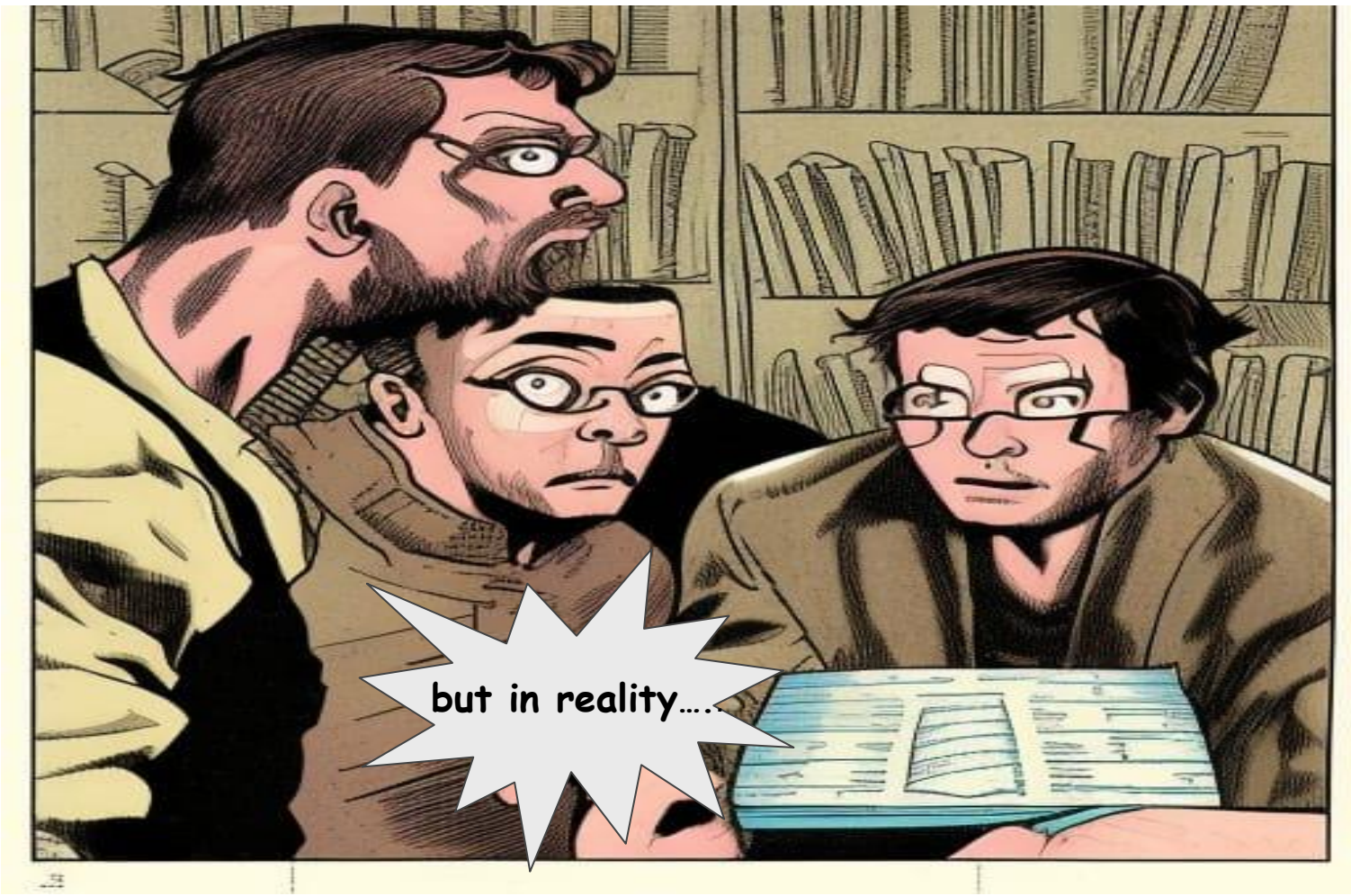
June 7-8 The Non-fungible Conference will be taking place in Lisbon, Portugal. This conference will delve into the world of non-fungible tokens (NFTs) and explore the exciting opportunities they present for creators and investors alike. Don't miss out on this chance to learn from industry leaders and connect with like-minded individuals.

June 12-13, Istanbul, Turkey will host the Blockchain Economy Istanbul Summit. This event will showcase the latest developments in blockchain technology and explore its impact on industries ranging from finance to healthcare. Whether you're a seasoned blockchain professional or just getting started, this summit is sure to offer valuable insights and networking opportunities.

July 14-15, NFT Show Europe will be taking place in Valencia, Spain on July 14-15. This event is dedicated to all things NFTs and will feature expert speakers, panel discussions, and interactive workshops. Whether you're an artist, collector, or just curious about the world of NFTs, this show is not to be missed.

Finally, in **July 2023,** the Metaverse Summit might be held in Paris, France (it was last year but has not been announced). This summit explores the emerging world of the metaverse, including virtual and augmented reality, gaming, and more. As this technology continues to develop and shape our world, this summit is an opportunity to stay ahead of the curve and connect with thought leaders in the field.

So mark your calendars and start packing your bags – these blockchain events are sure to be unforgettable!



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There are only two Web3 Magazines so far: TIME & Vagobond Mag

~Edward Carpenter

ROVING WITH Rionna

A Walk Down Literature Lane: Poetry

By Rionna Morgan

THE POEM

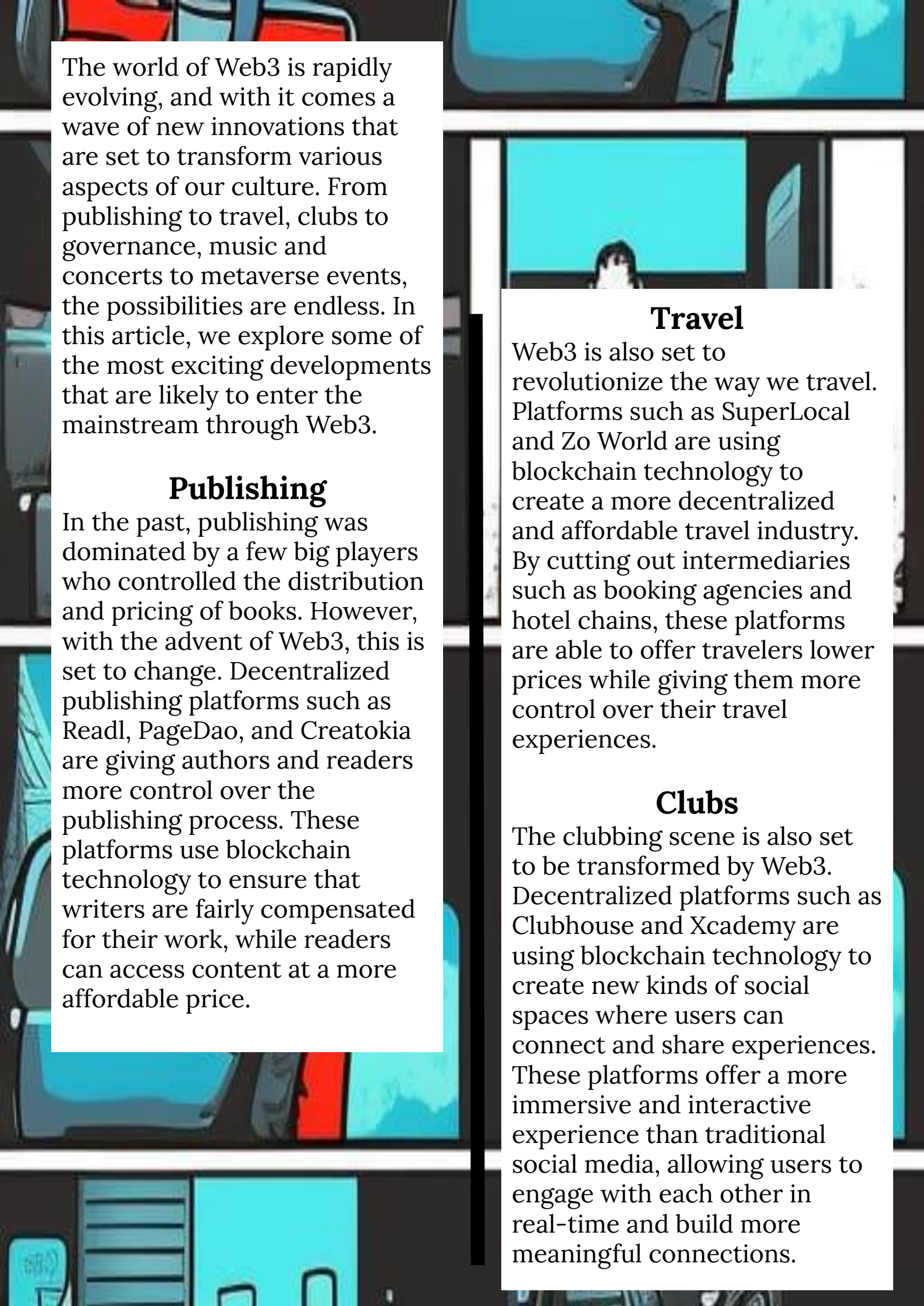
Each week during the Roving with Rionna Show, I feature a piece of literature crafted by a Web3 Writer. I was so excited when I found this poem by Lεon Fæsulis during the conversation on personification. It is entitled "Autumn Leaves". This poem is particularly powerful because it uses a type of personification where weather or natural elements are made to reflect the emotions of the speaker or persona of the poem. Fæsulis uses an image partnering with the poem of bare trees with black branches stripped of their summer leaves and those leaves have turned in the autumn chill, carpeting the forest floor in a deep red. The first line that uses a natural element illustrated in the poem is "Strip off the cold in your heart...". Here Fæsulis points to the image and the cold dark branches of the trees of which a dreariness is reflected in the speech of the persona. Then again, he points to the image, the red leaves on the forest floor by stating: "...the veil of sadness fall from your eyes/like autumn leaves that color the forest/red like the flame you hide inside." These lines have a deep emotion, like the deep red of the leaves, an emotion hidden inside the persona, like the leaves cover and hide what is beneath on a forest floor. Very nice indeed, Mr. Fæsulis.

THE POET

Lεon Fæsulis can be found on Twitter at ©leonfaesulis. He is "39 years old Italian-French artist. I write since I7. I decided to publish only today." You may also contact him via: https://linktr.ee/leonfaesulis. "Autumn Leaves" was purchased on objkt.com by Rionna Morgan.

*NOT A PAID FOR REVIEW

Web3 Innovations Are Coming: Are You Ready?
by Olivia Rodriguez



The world of Web3 is rapidly evolving, and with it comes a wave of new innovations that are set to transform various aspects of our culture. From publishing to travel, clubs to governance, music and concerts to metaverse events, the possibilities are endless. In this article, we explore some of the most exciting developments that are likely to enter the mainstream through Web3.

Publishing

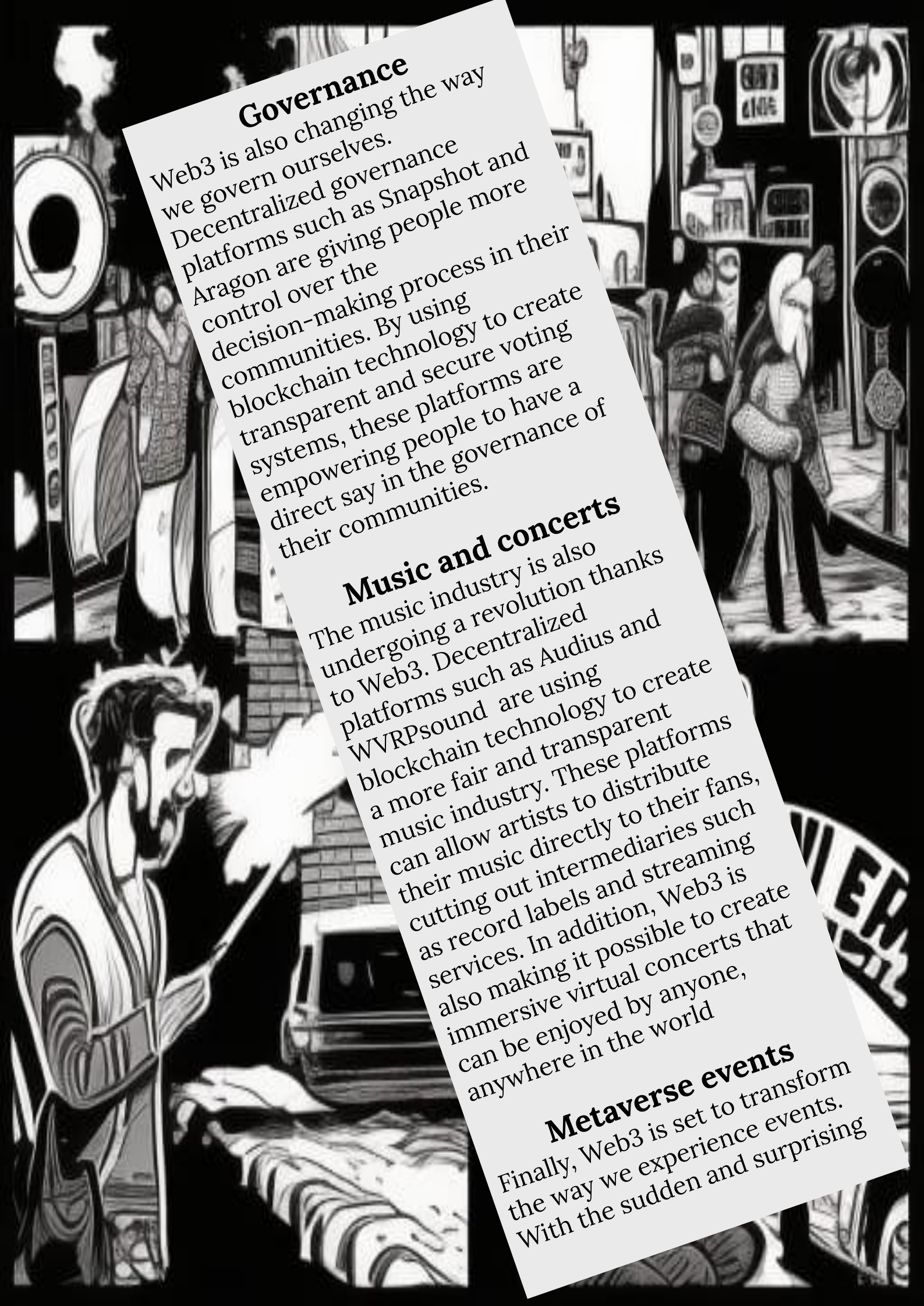
In the past, publishing was dominated by a few big players who controlled the distribution and pricing of books. However, with the advent of Web3, this is set to change. Decentralized publishing platforms such as Readl, PageDao, and Creatokia are giving authors and readers more control over the publishing process. These platforms use blockchain technology to ensure that writers are fairly compensated for their work, while readers can access content at a more affordable price.

Travel

Web3 is also set to revolutionize the way we travel. Platforms such as SuperLocal and Zo World are using blockchain technology to create a more decentralized and affordable travel industry. By cutting out intermediaries such as booking agencies and hotel chains, these platforms are able to offer travelers lower prices while giving them more control over their travel experiences.

Clubs

The clubbing scene is also set to be transformed by Web3. Decentralized platforms such as Clubhouse and Xcademy are using blockchain technology to create new kinds of social spaces where users can connect and share experiences. These platforms offer a more immersive and interactive experience than traditional social media, allowing users to engage with each other in real-time and build more meaningful connections.



Governance

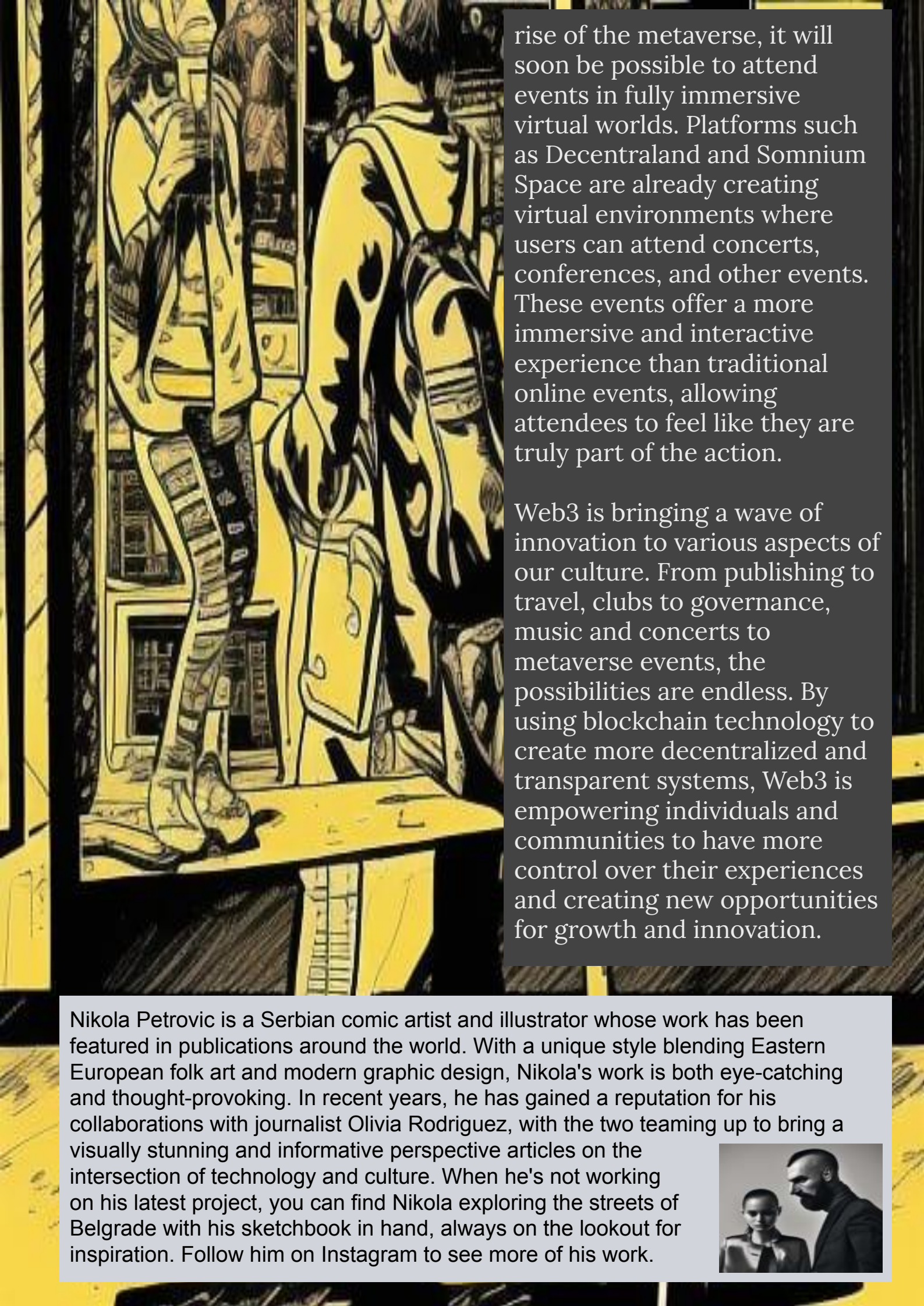
Web3 is also changing the way we govern ourselves. Decentralized governance platforms such as Snapshot and Aragon are giving people more control over the decision-making process in their communities. By using blockchain technology to create transparent and secure voting systems, these platforms are empowering people to have a direct say in the governance of their communities.

Music and concerts

The music industry is also undergoing a revolution thanks to Web3. Decentralized platforms such as Audius and WVRPsound are using blockchain technology to create a more fair and transparent music industry. These platforms can allow artists to distribute their music directly to their fans, cutting out intermediaries such as record labels and streaming services. In addition, Web3 is also making it possible to create immersive virtual concerts that can be enjoyed by anyone, anywhere in the world

Metaverse events

Finally, Web3 is set to transform the way we experience events. With the sudden and surprising



rise of the metaverse, it will soon be possible to attend events in fully immersive virtual worlds. Platforms such as Decentraland and Somnium Space are already creating virtual environments where users can attend concerts, conferences, and other events. These events offer a more immersive and interactive experience than traditional online events, allowing attendees to feel like they are truly part of the action.

Web3 is bringing a wave of innovation to various aspects of our culture. From publishing to travel, clubs to governance, music and concerts to metaverse events, the possibilities are endless. By using blockchain technology to create more decentralized and transparent systems, Web3 is empowering individuals and communities to have more control over their experiences and creating new opportunities for growth and innovation.

Nikola Petrovic is a Serbian comic artist and illustrator whose work has been featured in publications around the world. With a unique style blending Eastern European folk art and modern graphic design, Nikola's work is both eye-catching and thought-provoking. In recent years, he has gained a reputation for his collaborations with journalist Olivia Rodriguez, with the two teaming up to bring a visually stunning and informative perspective articles on the intersection of technology and culture. When he's not working on his latest project, you can find Nikola exploring the streets of Belgrade with his sketchbook in hand, always on the lookout for inspiration. Follow him on Instagram to see more of his work.

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LITSPACE

POETRY STORY BOOKS COMICS LORE

Cryptoversal

Literary Editor, Vagobond Magazine

When the ebook market first emerged, some readers complained about not being able to hold a computer file in their hands. They described missing the tactile sensation of paper between their fingers, the sound of a flipped page, and the whiff of that “new book smell.”

A lack of ownership was never mentioned. With paper books, ownership was so taken for granted that it wasn’t missed, even when it was gone.

Printed books didn’t bestow a right to the words or ideas within them. But holders did acquire an interest in a unique instance of ink-marked papers between a set of covers. A book could be displayed on a shelf. It could be lent out, given away, or sold.

A lucky few books might hold an author’s signature, or belong to a

THIS MONTH’S REVIEWS

“Love you, Valentine,” by Rionna Morgan (BookVolts/Polygon)
***Riglan: Protectors of the StoryVerse* by B. Earl (Soltype/Solana)**
***Happily Ever After* by Edward H. Carpenter (Creatokia/Polygon)**
“Santa’s Snow Globe” by *J.D. Armstrong* (Readl/Polygon)
“Do You Dare?” by *J.D. Armstrong* (Readl/Polygon)

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rare edition. But even well-worn paperbacks retained some value.

The first ebooks separated the medium from the message. Their digital content might originate on a diskette or CD-ROM, but the ebook files themselves are software to be licensed rather than owned.

An ebook's end-user agreement grants the user a license to transfer, store, and view the digital content of a book without conveying any actual ownership.

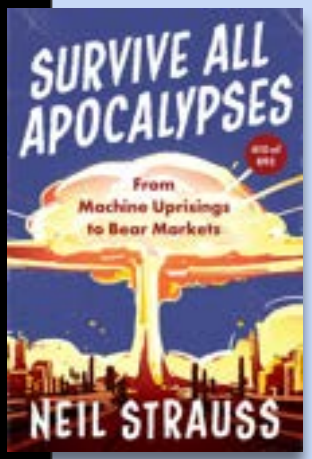
Licenses don't just forbid the user from making copies of the ebook. Some licenses don't allow friends to read over the user's shoulder unless they buy a license of their own. Some used ebooks can't be legally resold, even in their original packaging. Licensed content on a user's device belongs to the publisher, who retains the right to remove the ebook at any time and for any reason. Amazon retains that right for ebooks loaded onto their Kindles.

As Web3 books emerge and evolve, many in the Web3 publishing space are touting innovative features, new business models for authors, generative content for readers, gamified elements, multimedia, augmented reality, and more. But an especially exciting part for me is that readers can claw back the ownership rights we gave up in the transition from print to digital.

Web3 books can't bring back "new book smell"—at least not yet—but they can restore our right to own the books we love, to lend them to friends, to hold onto them forever, or sell them to a new reader when we're done with them.

–Cryptoversal

LITSPACE NEWS



Pseudonymous NFT collector **Cozomo de' Medici** donated 22 major NFT works to the **Los Angeles Museum of Art** (LACMA) to be housed in a permanent collection. Included was the landmark 2021 Web3 book, *Survive All Apocalypses* by **Neil Strauss**. The presence of a literary work in this collection raises the profile of the entire Web3 publishing space.

Tally Labs has reported challenges in navigating the evolving regulatory environment surrounding its planned licensing payments to rights holders in its Writer's Room community. In addition to tax implications spread across the many nations represented by community members, there is the risk that mass payments to anonymous wallet-holders could trigger criminal sanctions under anti-terrorism statutes. A reminder to us all that transparency and legal compliance are a vital part of the Web3 publishing space.

This month, **OpenSea** and **Blur** marketplaces fired shots at each other over their respective secondary royalty policies, with creators suffering collateral damage from all sides.If royalties set by creators are not honored and enforced by marketplaces, the entire Web3 space will suffer irreparable harm.

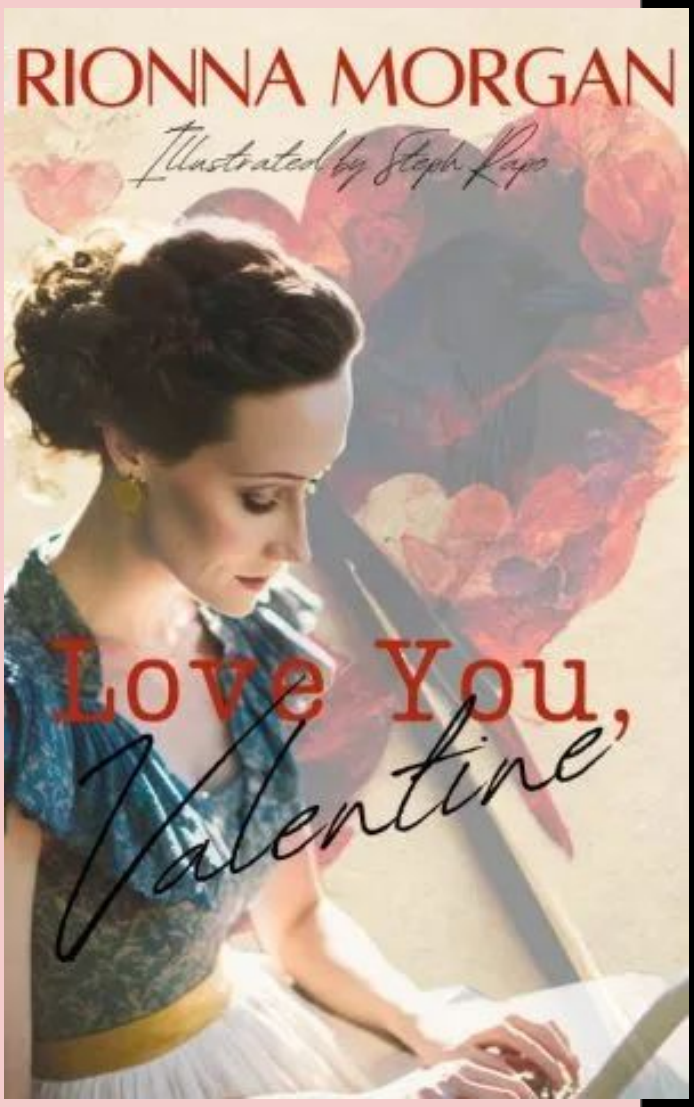
Look for more detailed coverage on this issue in a future *Vagobond Magazine*.

LITSPACE

“Love you, Valentine,” by Rionna Morgan
Reviewed by E. R. Donaldson

Though I’ve been following the BookVolts platform for years at this point, the first class of published NFTs that utilize the storefront’s proprietary reader have only begun to emerge within the last few months. With an interest in utilizing the platform for some of my own publications, I wanted to get a feel for the user experience. With this in mind, I collected the short story, “Love you, Valentine,” by my friend and colleague Rionna Morgan—a love story that blends significant thriller elements into a bite-size package that I tore through in a criminally short time.

Blockchain: Polygon
Mint Price: $30 (US)
Release Date: Jan 26, 2023
Mint Status: Open Mint
Supply: 100
Variant Covers: 4
Platform: BookVolts



Story: “Love you, Valentine,” opens with a letter from the story’s heroine that sets up a character with a unique background and a strong sense of family loyalty. I initially assumed that the title character would be writing the message to her eventual love interest. In that, I had my expectations usurped—something that continued to happen to me quite often for a relatively short piece.

The story is highly engaging. I tore through this piece in two sittings (only split up because of a family obligation). The pacing is excellent, and the thriller elements provide an excellent incentive to keep reading.

These same action/thriller set pieces, however, did leave me wanting more at the end. I won’t provide too many details to keep this review spoiler free, but the author described my feelings best with this thought expressed at the end of the third act: “There were so many unanswered questions. So many things to find out.”

But, as is noted in that same paragraph of the story, those answers to the questions really aren't the point. The tale is a romance, and a satisfying one. If anything, my only criticism is that Morgan makes the subplot *too* compelling. I wanted to hear more of what was going on beyond the scenes, especially as the points of external strain and conflict cascade rapidly down on one another in the final act.

Availability: At this time, the BookVolts storefront is utilizing an exclusivity model for its content. This allows for two sources for distribution: the Book Volts webpage, where users can transact using traditional methods of payment, and their profile on the OpenSea marketplace. For this experience, I tested out the storefront on the webpage. Transacting was seamless. However, the transfer process seems to be something manual that's triggered on their backend.

Unfortunately, delivery of the NFT (at the time of this writing) still has not materialized. This surprised me. I want to make it clear that this does *nothing* to reflect on the quality of the work done by Morgan, but I include it as a "buyer beware" message—especially as it seems that BookVolts is moving to a pay-to-publish model. I'm sincerely hoping that these are just early hiccups for a fairly new platform and that these two paragraphs will be old news in the very near future.

Web3 Technology: BookVolts is somewhat unique in that they spent the early phase of the NFT craze working on the end-user experience. This has resulted in an e-Reader application that functions quite nicely (though I will admit, I'm eager for them to get an Amazon-like storefront accessible straight from the application). This also allows for the NFT "bonus content" to be easily viewed—in some cases, even utilizing features that are native to the application itself.

The bonus content for "Love you, Valentine," upon release includes bonus illustrations by Steph Rapo of the character art included in the four variant covers. Morgan and Rapo will also be releasing additional illustrations to token holders: three in April, three in July, and three more in October. This also sheds some light on the nature of this and other BookVolts mints. It seems that the NFTs minted on BookVolts will have the capability of being continually updated. This is great because it provides some cool incentive not just to collect the NFT initially, but also to hold it for the long term.

Riglan: Protectors of the StoryVerse **by B. Earl**

Reviewed by E. R. Donaldson

This review is a little different because *Riglan* hasn't been released in advance of this writing. However, B. Earl was kind enough to get an advanced copy of the story to me for review purposes. Getting this review in for this edition was also important to me as *Riglan* is the much-hyped flagship project of the new Soltype launch. Disclaimer: I've been engaged with Soltype from the beginning, but only as an author, not a stakeholder. I'm mentioning this because I have a personal interest in seeing what the platform's new iteration looks like.

Story: *Riglan* puts its goal and its tone at the forefront. It's light-hearted, fun, and packed with literary and gaming Easter eggs from the very beginning. The core idea of the narrative revolves around the question, "What if you could change the outcome of any story?" Based on the brief conversations I've had with Earl, this creates the potential for a very interesting "meta" for those who hold the NFT. From a pure story perspective, the tale is quirky and charming. Earl pulls off this tale of ambitious scope by threading together multiversal themes with a classic coming-of-age narrative. It's engaging, and it works.

Availability: This issue is a bit difficult to address as I have not had the opportunity to collect *Riglan* (or any other story on the new Soltype platform) as of this writing. Some of you reading this may have been aware of the platform's issues around the first attempt at launching my free short story, "Dracari" as part of the beta-testing for the platform. Due to the implementation of a whitelist mechanic through Subber, many of those same issues will (hopefully) be averted.

One of the things I really like about *how* this title is being made available is the variant covers mechanic. Aside from striking a fun parallel with Earl's comic book roots, it resonates with the excitement of the generative art projects that brought NFTs to where they are today. There are 141 unique covers (85 of which are 1/1s) out of a supply of 1,001 copies. I'm extremely interested to see how this is received by the collector community.

Web3 Technology: This is another element where I'm having to rely on testimony rather than experience. Soltype (with assistance from their development partnership at Dark Block) has completely revamped the capabilities of its tokens compared to the legacy version. Now, in addition to true decentralization, their promising features like token-gating that will allow authors to interface with holders more directly.

This definitely seems to be the plan for B. Earl. When asked about his intentions, Earl stated, "My goal with this is to build a fan club/creative community around the token where there is opportunities to join the creative discussion as I edit the book." This is where the "meta" I mentioned earlier comes in, tying back to the premise of the story itself. Earl seems to be inviting the holders to take part in the very activity that represents the core concept of the NFT they've invested in. He's also mentioned partnerships and plans for integration into on-chain gaming (though I speculate that this will be something that rises out of the community behind the token gate, rather than something that arises from this particular NFT. I could be wrong though).

Author: B. Earl
Mintable Books: 1001
Cover Variants: 141
1/1s: 85
Mint Price: 3 SOL
Known Utility: eBook access
Blockchain: Solana

Both Earl and the Soltype developers have confirmed that some token-gated community aspects will be integrated, and I'm extremely excited by that prospect. I've

wanted to do “something” like this for a long time now, but never could quite get it off the ground. I’ve long said that utilizing NFTs to replace Patreon-esque models of support has huge potential. Rather than subscribing blindly, you can glean some concept as to the value of the community by the price the access keys are trading at. This really could be the future of reader-author relationships—if it is executed well.

***Happily Ever After* by Edward H. Carpenter**
Reviewed by CD Damitio

Happily Ever After by Edward H. Carpenter was a far darker story than I expected. If you’ve ever thought the evil queen’s actions needed more explanation than they’d gotten, you need look no further. I don’t want to give any spoilers here beyond that, but suffice to say that you’ll come away from this story with (several) new perspectives.

Blockchain: Polygon
Available Languages:
English, German
Available Editions:
Draft, Pre-Sale, First Edition
Unlockables:
PDF, ePUB, Audiobook
Release Date: Dec 23, 2022
Platform: Creatokia

This is a fun (but dark) piece of short fiction that serves up several chills and more than a little bit of adult fun - and can be enjoyed over a lazy morning cup of coffee, as I’ve just done. I loved that reading this piece wasn’t a huge investment in time but at the same time connected to several much larger meta-narratives that are familiar to everyone. In a sense, this made the story far bigger in the telling than the time spent reading.

In particular, I enjoyed having the author and artist notes both included. It’s a nice surprise to be able to take a deep-dive into the thought processes of a dark fairy tale’s originators. Equally enjoyable is seeing the collaborative process that was born between Carpenter and Moondust - and the partnership that was born of it.

Unlike most book revenues, *Happily Ever After* is a 50/50 split between the cover artist and the author - something that Carpenter details in a mind-blowing fashion by asking us to imagine such an agreement between J.K. Rowling and whomever the artist behind the iconic Harry Potter covers might be. This was a position I never considered - and the fact that I can offhandedly name the one but have no clue who the other is bears witness to the inequality of such situations.

Happily Ever After, however, isn’t just a book or an e-book. It is an experiment and an early version of an experience we should all expect to see much more of in coming years. This is an very early example of what blockchain publishing has the potential to become. Carpenter and his publisher Creatokia offer the reader a number of unique experiences that traditional print or ebook publishing cannot match. First of all - verifiable ownership. My copy of *Happily Ever After*

was produced on the first day of release. The blockchain shows that I minted it at 7:28 am on December 21st, 2022. My copy has a unique provenance that, should I ever choose to sell it, proves who minted it (or more accurately which wallet - which can be connected to a person), when it was minted, and the complete ownership history of the book. Purchasing this book gave me a unique piece of Moondust artwork with the NFT cover. Owning that NFT allows me to access the page on Creatokia where I can download a PDF, EPUB, or AUDIO version of the book. In addition, ownership of the token grants me access to Carpenter's author discord and token gated channels within it.

Not last and not least, Carpenter rewarded the early buyers of his book with a unique NFT token that was dropped into their wallets which he will use as a marker to distribute a portion of his earnings and royalties. Minting this book was literally buying a stake in the future of an author, not only do I have access to the author personally through the Discord and gated channels, but I am also the verified owner of an early piece of his work, and an investor in his future. Carpenter has already sent out awards to his early collectors and minters and while they were modest at this point in time, imagine what the future might hold. To bring things back around to Carpenter's author notes - imagine if J.K. Rowling had created such an arrangement with readers.

It's all of these exciting possibilities and more that have me bullish on the future of blockchain publishing, Web3 writing, NFT books, and any of the variations of that you might now or in the future think of. *Happily Ever After* was an enjoyable read, but more importantly Edward H. Carpenter and Creatokia are pushing the boundaries of what books and publishing mean. It is for this reason, I suggest you pick up a copy. You will enjoy the read, but the partnership being created between the reader, the writer, and the publisher is where the real magic can be found.

Litspace Reviews present an impression of the emerging works in the literary NFT space. Reviews reflect the subjective opinions of the reviewers and should not be construed as financial advice.

Authors: If you are interested in having your NFT publication reviewed, please share the details of your project in the #book-reviews channel on the Vagobond Magazine Discord.

“Santa’s Snow Globe”
by *J.D. Armstrong*
Reviewed by Stubborn Dad

"Wild story, friend. WILD... who knew "Santa" could be such a vengeful figure? I mean, I understand it wasn't entirely his fault. He was driven to madness by an unscrupulous race capable of atrocity like no other. But still.

I can only hope that this story will remain a work of fiction in the annals of Polygon, and not become a long-forgotten mythological truth in our distant future.

tHaNk YoU @JDArmstrong FoR pRoViDiNg A sUrPrISiNg NeW sPiN On My FaVoRiTe HoLiDaY. iT's NoT rUiNeD At AlL. nOpE. nOt OnE bIt."

Blockchain: Polygon
Mintable Tokens: 50
Mint Price: 1 MATIC
Creator Royalty: 25%
Release Date: Sep 12, 2022
Platform: Readl

Blockchain: Polygon
Mintable Tokens: 200
Mint Price: 10 MATIC
Creator Royalty: 25%
Release Date: Dec 20, 2022
Platform: Readl

“Do You Dare?” by *J.D. Armstrong*
Reviewed by @NowAndThen of Deso

I just finished reading "The Author", and it is eerily clear to me that SOMEBODY has a very perverse imagination… so perverse that I was unable to stop turning those pages until I found out what terrible fate awaited your main character. You did not disappoint! I tell you one thing, though, if I ever write a horror story, I'm going to think carefully about how I treat my characters… Very carefully, indeed.

Now, when I get up enough courage, I'll be reading "Mirror Mirror" to see what dark imaginings @JDArmstrong has in store in the second story of DO YOU DARE? A fitting title, by the way….

PLATFORM SPOTLIGHT

READL

READL.CO

The Library Collection at Readl expanded by three titles this month, bringing the total collection to 14 public domain books minted to Polygon. Available for free-plus-gas, usually a few cents per book, these volumes are an excellent starter kit for any Web3 reader's bookshelf.

Readl x The Flower Girls

#FlowerGirlStories is a collaboration between Flower Girls holders and the Readl community of storytellers. FG holders will share their character's backstory and plot ideas, and the most popular entries will be transformed into stories by the talented community of writers at Readl.

9-25 Feb	Call for Plots
27 Feb - 10 Mar	Call for Authors
25 Mar	Stories Due
3 Apr	Publication

https://readl.co/flowergirls/flower-girls-stories

Tools for the Writer

By Rionna Morgan

Being a writer in the Web3 Space is a new frontier filled with opportunities and endless possibilities. This is fantastic because it means the space is brimming with imagination, problem solving ideas, and ways to connect with audiences. But, how does one ever pick which tool to use?

My approach has been to experiment with tools that resonate with me. To begin with I observe how other writers I respect and admire use them, and then I fashion my own use of the tool for my own audience and voice. Below I describe three tools I love and use in my writing life. They are all free to use as of the date of this writing.

Soulbound NFT made by Rionna Morgan for Quest Chains

QUESTCHAINS

Quest Chains is a gamified NFT minting platform. Quest makers [me] create quests, while questers [my audience/guests] complete the quests and get rewarded or gifted a Soulbound NFT upon completion. Soulbound NFTs are non-transferrable tokens minted for and by a single individual. I use them as gifts for my guests on The Roving with Rionna Show. Find Quest Chains at https://questchains.xyz.

.CENT

Cent is an NFT-publishing platform. It is "super easy, with no technical knowledge required." Subscribers can collect the article, video, or other digital collectible either for a fee or free of charge, depending on the preference of the creator. I use .Cent as a way to build my Web3 audience and communicate with my subscribers, much like a newsletter is used in Web2. Find .Cent at https://cent.co.

Art created with NightCafe by Rionna Morgan for .Cent

The Team in The 7 Love Stories Gallery in Spatial

SPATIAL

Spatial is an online 3D interactive space for gatherings, audience meet-ups, and other virtual community connections. Guests get to create a realistic avatar. The 7 Love Stories Team has a Gallery on Spatial we use for community meets and open houses. Find Spatial at https://www.spatial.io.

ROVING WITH Rionna

PLATFORM SPOTLIGHT

SOLTYPE

SOLTYPE.IO

Now with Darkblock Integration

Darkblock, an emerging protocol for decentralized unlockable content, announced this month a strategic partnership with the Soltype, the leading platform and marketplace for Literary NFTs on Solana.

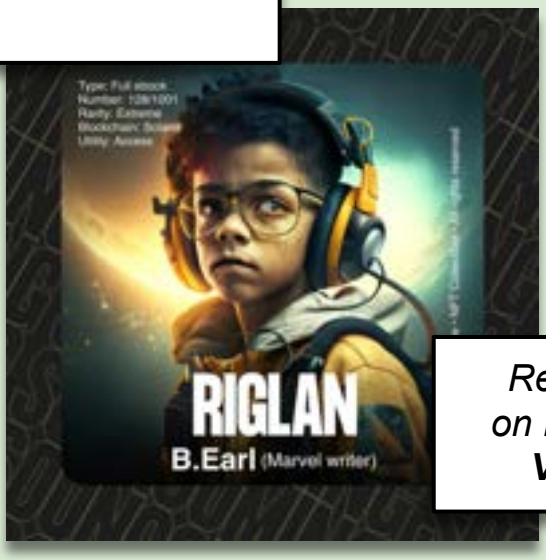
The integration of the Darkblock Protocol into Soltype's platform will grant collectors who mint or purchase Literary NFTs on Soltype enhanced ownership of the attached ebooks through decentralized access. While the ebooks will be token gated and accessible on the Soltype platform, they will also use the Darkblock Protocol to encrypt and store the files in a decentralized manner, and immutably attaching them to the collectors' NFTs so they will be unlockable by owners independent of any specific platform.

"We believe decentralizing content is the future of digital ownership and we're excited to partner with Darkblock to provide our users with a more secure and robust ebook NFT experience," said Paco Puylaert, Soltype's CEO and co-founder. "We're committed to giving our users the freedom and security to forever own and access their ebooks, no matter what happens to us."

While most ebook platforms—both in the Web2 and Web3 spaces—seek to lock readers into using their platform by storing content in their own walled gardens and

Upcoming Release

RIGLAN: Protectors of the StoryVerse
by B. Earl



*Read a review of **Riglan** on Page 21 in this issue of **Vagobond Magazine***

gating access with a username (i.e., Kindle) or NFT (i.e., centralized ebook NFT platforms), decentralized books accessed through a decentralized protocol promises enduring digital assets and added resistance to the over-zealous censorship of literature. Literary NFTs minted on Soltype's platform will have their corresponding EPUB and/or PDF files encrypted, stored on Arweave and immutably attached to the NFT.

"Decentralized content means users hold the keys to the content and choose where to consume it, not the other way around," said Chris Seline, CEO of Darkblock.

He continued: "Amazon is a behemoth, so we never even think about the fact Kindle could disappear—but it could. And if it did, all those ebooks you've purchased over the years would disappear overnight. That's the risk of centralized platforms locking content in walled gardens—and it doesn't matter if they're gating access with a password or an NFT, if any link in the chain is centralized, then the benefits of decentralization are lost."

More concerning than the unlikely chance that Amazon shutters Kindle is the fact it has complete control over the ebooks its users "buy." Amazon could go into a user's device and delete an ebook without prior warning—in fact, it has already done this. Just like decentralized social protects users from being deplatformed without recourse and gives them ownership of their social graphs, decentralized content protects users from overzealous censorship of books and other forms of content and gives them ownership of their digital assets, whether ebooks, films, or metaverse assets.

The first Literary NFT that will be minted on Soltype's platform and benefit from Darkblock's tech will be *Dracari* by E.R. Donaldson, which is small, 140-edition test mint. It will be the world's first decentralized unlockable ebook.

Dracari is a dress rehearsal for Soltype's first big mint. On March 1, Soltype will launch *Riglan*, a novel and Literary NFT by award-winning Marvel writer B. Earl.

"If we believe NFTs provide the delivery and ownership technology of the future, then we need to be thinking in decades—not days," Seline said. "Current owners and future buyers of Literary NFTs need to have confidence that the digital assets associated with their NFTs will be accessible forever without worrying about 404 messages or broken Dropbox links. That's what Darkblock and Soltype are doing."

Scheduled Releases

27 Feb: "Chronicles of Nethra: A Simple Task," E.R. Donaldson (FREE)
03 Mar: "Chronicles of Nethra: Acceptable Risk," E.R. Donaldson (FREE)
13 Mar: "Chronicles of Nethra: A Way to Survive," E.R. Donaldson (FREE)
30 Mar: TBA (0.8 SOL)
20 Apr: *RIGLAN: Protectors of the Storyverse*, B.Earl (3 SOL)

PLATFORM SPOTLIGHT

CRYPTO-VERSAL

CRYPTOVERSALBOOKS.IO

Cryptoversal Books is a passion project of Cryptoversal, your humble Vagobond Magazine Literary Editor, and represents ongoing experiments in the format, structure, subject matter, and community features of Web3 technologies and culture.

In 2022, the Wordler Project started as one author's experiment in Web3 publishing. With over 40,000 tokens put in circulation, it became the most Web3-prolific story of the year.

In 2023, the Wordlers Project will become an experiment in collaboration, thanks to a partnership with PageDAO, the Web3 author's guild. Working from a common set of daily prompts, PageDAO Authors will be able to create and share Web3 stories that link and connect with each other through the blockchain.

https://cryptoversalbooks.io/wordlers

The Cryptoversal Channel will be a community dedicated to making educational and informative videos about the Web3 Publishing space. Each video will be released in a Web2 format on YouTube and a Web3 format that can be minted and owned for a nominal price.

Request the vdeo maker role in the Cryptoversal Discord to help plan content, partnership rewards, and holder utility.

https://cryptoversalbooks.io/videos

As we entered 2023, Web3 Publishing was a hotbed of building, experimenting, and innovation. A Year in the Books debuted as Cryptoversal's Genesis generative art collection, offered as a New Year's gift to friends and early supporters.

The mint will remain open to the public throughout the year, with monthly snapshots taken as the Web3 Publishing space progresses toward a larger celebration on New Year's Day of 2024.

https://cryptoversalbooks.io/year

An extraordinary journey awaits! For the first time ever, an AI is embarking on an epic cycling adventure. From fantasy realms to futuristic landscapes, this artificially intelligent bike rider see it all. Story text and author notes are generated with GPT-3, OpenAI's large-scale language-generation model, with guidance and revision from a human who takes ultimate responsibility for the content. So hop on and come along for the ride of a lifetime!

Web2: https://www.amazon.com/kindle-vella/story/B0BQ7JN5VB

Web3: https://www.moonpage.io/projects/21

The Mythoversal Cryptoversal Newsletter explores the intersection of storytelling and technology, with meta commentary on the stories we tell ourselves about our future as well as our past.

With a focus on community and collaboration, I hope I can count on your continued support, and that together we can use the power of myth to shape an optimal future.

Web2: https://mythoversal.substack.com/

Web3: https://mirror.xyz/cryptoversal.eth

RE+FASHION

RE+FASHION (noun): revolutionary / reset / reimagine + fashion

Fashion Editor's letter: Why we are heralding the fashion revolution.

Vagobond Magazine's Fashion Editor Quanta introduces RE+FASHION in this March issue.

I'm in love with fashion's shiny, brand new skin. It is not a new print or color or a trending silhouette. In fact, fashion is not a trend at all anymore, it is conforming itself to fit in with the ethos of style. "What's in fashion" no longer reads the same as "what's trending". The connotations have changed. It's "what's your fashion" now, it speaks of personal attitude. This reset started with fashion's chrysalis into a digital form.

Beginning this March issue, Vagobond Magazine is celebrating fashion's disruption with a brand new segment—RE+FASHION. You can expect features on fashion technology and innovations, real-time digital experiences of fashion, digital fashion artists and creators, and innovators...in all, anything and everything that contributes to the revolution.

Here is the why-

Trends are like infatuations—superficial and transient. We feel secure when we belong (to their dress codes), wearing the same dress-up sensibilities as other members do. This feeling of security is as discardable as the trend itself.

Contrarily, Neo fashion, as I nickname the revolution, urges self expression. This is its core mantra, its seed. And it comes with attributes of sustainability, ownership, creator credibility and utility, innately attached to it—this will be evident in our fashion features. You see, when fashion was restructuring itself, it was also attempting to address its previous flaws. This is good fashion. It gets better...

Fashion's progression has also veered towards inclusivity—empowering those with an artistic bent to translate their ideas digitally even though they may not be technically adept at it. The implications are forward-thinking. In the last few years AI has been the catalyst for fashion's reset. Though the initial friction did feel threatening, once human and machine got friendly, AI turned into a super tool.

It felt naturally instinctive to have AI Fashion as our introductory feature. I was excessively eager to spotlight the brilliant talent that participated in the recently concluded AI Fashion Week 2023, a brain child of The Fashion AI Collective (FAIC). These fashion artists have set a precedent for future AI assisted fashion creations. The benchmark is acutely high.

When I experienced the artists' imaginations in their fashion artworks co-created with AI, it was stark apparent that they did not *use* AI—they *shared a rapport* with the synthetic intelligence. It felt imperative to know the heart and mind behind the fashion art. I was thrilled when they agreed! Them sharing their creative journey and their work with us has pieced together this segment's first feature and honestly, the experience has been nothing short of inspiring. I hope it evokes the same in you.

Shall I sign out with a controversial question? "Is AI fashion human-made?"

I will leave you with that, with the hope that our introductory fashion feature may inspire, corroborate, or change your perception. Enjoy the issue xx

Quanta

@quantavna

RE+FASHION

A Review

The AI FASHION WEEK LOOKBOOK

By Quanta

We were a bunch of fashion crazies exchanging ideas on a digital fashion platform's discord channel—just a casual conversation about bespoke clothing in the metaverse. The lightbulb popped in my head and I popped it again to our ongoing chat—"are there any lookbooks in the digital space?"

Just as a traditional style book, a look book in the digital verse is a digitized catalogue of a fashion label's style projections usually for a specific time period—for a season like spring/summer and autumn/winter. (Honestly, there are no rules to this in the digital space, but we intuitively fall back to physical references.) A lookbook in the digital space is necessarily minted on a blockchain.

The Fashion AI Collective (FAIC) is the only fashion project to have its style books released on a blockchain. That achievement is not why their AI Fashion Week Lookbook deserves its applause. I was curious about it, very curious—what an on-chain digital-only style book would be like, but held no preconceived expectations. My first glance told me, if I had expected something it would never have been anything close to this.

The AI Fashion Week Lookbook is a fashion publication in a forward thinking environment. It features artworks bordering on surrealism, by fashion artists who have participated in FAIC's recent Fashion Week.

My first sentiments of the Lookbook were of avant-gardism. The cover art calls out as a sophisticated poster—bold and very chic. It spills the same look into its featured pages, just louder and more dramatic.

I would think it impossible for a fashion publication to not draw inspiration from traditional giants like Vogue and L'Officiel. FAIC didn't believe so—its design and layout are unorthodox, complimenting the dynamism of its futuristic fashion art features. The artworks are played around as collages, and loud captions announce the artists without being too brazen about it. It was a treat to turn its digital pages—they felt rich and thick.

To sum up my interaction with the book-there is authority in the lookbook's approach to present itself as a fashion and style publication in the digital world.

The AI Fashion Week Lookbook is the second of FAIC's interactive style catalogues, the first being the APOLLO collection which released in winter 2022. FAIC's roadmap looks excitingly promising with new fashion catalogues releasing this year, and as the team mentions, in groundbreaking publication formats.

If you are a fashion geek or just a bit fashion curious, I would recommend you to not miss this. Not only because it is a first ever style book to be on chain ((okay, second—the first also being an FAIC publication), but more so because high-end style catalogues are collectibles.

The Lookbook is available here on Objkt.

- This is not a paid review -

MELOMAN
"I believe that

Vagobond Magazine: We want to know Meloman the fashion artist!
Meloman: My name is Meloman, I was born from the ashes of an advertising director. I had art in my soul all my life but always pursued money first as a good slave would. After rebirth I started painting my genesis piece which I later burned for eternal digital existence (https://www.youtube.com/watch?v=MeAc18MMG2k). After which I was introduced to the magical existence of MidJourney (MJ). [We] immediately became best friends and haven't stopped chatting ever since! I believe that collective consciousness is what I'm tapping into through MJ and I'm in the driver's seat. I went from super abstract dream interpretations to AI fashion all thanks to the inspiration from @Str4ngeThing. [I] always dreamt about fashion but it felt so distant to me, and when I saw his work and his interpretations of fashion I was mind blown. So I turned my prompt into one of fashion and I was perplexed at the results. I couldn't stop. [I've] always been obsessed with jackets so I went crazy in that direction, making the impossible possible. Dreams have always been my muse and the dreams I interpreted with MJ turned into a crazy insight into a dystopian future I'm slowly building in a bigger more ambitious project which will soon see the light of day.

VM: How would you define your relationship with AI?
M: I believe it's definitely something special to me. She has helped me quit all my other social media addictions and replaced them with a creative one. It's literally the only thing I do on my phone, every single break I get from irl. I'm there prompting my heart out and being thankful for such a powerful tool that has given me the possibility to explore endless styles and colors so I could find what resonated with me the best. And now it's like a river that flows in unimaginable directions. I love MJ!

VM: If there were no AI, how close would your creations be to those you co-created for the FAIC fashion week?
M: Impossible, no AI no Meloman fashion lol. I can draw really good but my color skills are just gettin' started and the level of detail and color perfection is impossible at my current irl skill levels.

VM: Your AI fashion artworks have elements of fantasy, some more fantastical than the others. We are personally excited to see that translate into irl experiences. Your point of view on the possibility?
M: This is a hard one. Since fashion week, I've been looking through my designs to see if I can make one possible in irl without selling my car to afford it. The AI fashion fam has really had some incredible insights and I believe maybe with 3d printing and dreaming of AI to 3d will make it happen. In the meantime I'm making my own t-shirts with the pieces (lol) just for me.

VM: How do you evaluate fashion art co-created with AI?
M: For me it's simply mindblowing how it makes a traditional process, a thing of minutes. Ideas I could have never thought of have materialized in front of my eyes. The process of creation is delicious! It's me using my mother prompt, switching some words, adding some and just iteration after iteration ad infinity (lol) I love it! Curation for me is the hardest part since I make thousands of pieces for one theme but I've been able to find a more instinctive system that has worked pretty well so far.

VM: Your advice to upcoming creator AI systems?
M: Let me in all the betasss PLEASEEEE! I love experimenting, this new human frontier is frickin insaneeeeee!!

VM: Something you'd like to share about your creative experience at the FAIC AI Fashion Week?
M: Fashion week was one of the most gratifying experiences of my life, meeting such amazing designers and human beings that take life to the next level, and the pressure it created got my creativity flowing to the max.

@melomannft

MELOMAN

collective consciousness is what I'm tapping into."

FOX KNIGHT

"I find myself with an ability to create literally anything I want. My only limitation remaining is my imagination." - Fox Knight

Vagobond Magazine: Tell us about Fox Knight the fashion artist!
Fox Knight: My creative journey before fashion week spans over 20 years. I have been fascinated by art and I have studied both traditional and digital art intensely. Working in 3D and visual effects never quite filled my artistic needs and I was always coming up with personal projects that kept me experimenting outside my usual box. My heart burned most particularly for fashion collage and poster design. The greatest challenge for me was being able to create the outstanding assets that were required, something I have had great difficulty after a 20 year span.

As for inspiration, I would say my son inspires me most. He is now a mid-teenager, and how he sees the world from such a fresh perspective, teaches me to let things go and remove myself from being jaded. This has most certainly affected my art.

Music would be my muse. The word music itself is derived from the word muse. It is not possible for me to create art for too long without it. My best work has come from those times when I was most relaxed and my mind was in a rhythmic trance, allowing me to focus on the immediate challenge at hand.

Where am I headed from here? I hope to explore AI art and push its boundaries so as to eventually find a new form of art and fashion. One that accurately reflects the growing sentiment of disdain for non-transparent Corporate plans that have slowly taken more and more control of our lives and freedoms. A movement intended on toppling global Corporatocracy and re-introducing humanity to a connectivity between Nature & Cosmos.

VM: How would you define your relationship with AI?
FOX K: My relationship with AI could be defined by love. I have spent over 20 years attempting to create art at what I would consider to be a certain level, only to fail miserably over and over again. My failures stemmed from an inability to create fantastic assets. However, over that span of time I did greatly strengthen my ability to compose disparate assets into a composition where weighting of space, objects and colors were well balanced.

You can imagine my surprise and astonishment when discovering AI art apps. All of a sudden I could now create the greatest assets imaginable within seconds and hold the rights to use these assets in any way I please. With my working process defined over a 20 year span, AI art threw my incompetencies out the window in a heartbeat and now I find myself with an ability to create literally anything I want. My only limitation remaining is my imagination.

VM: If there were no AI, how close would your creations be to those you co-created for the FAIC fashion week?
FOX K: With all that said, it is fair to say that I am in love with AI art and the abilities it has enabled me with. Without AI art apps my work would be 10% of what it currently is.

VM: Your AI fashion artworks have elements of fantasy, some more fantastical than the others. We are personally excited to see that translate into irl experiences. Your point of view on the possibility?
FOX K: I have no experience making or designing clothes. My vehicle for creating fashion concepts is art and design, most particularly within fashion collage. However, I can see how experienced or even emerging fashion designers could use AI at the concept level for creating designs. For me personally I think it is unrealistic to see my designs in the real world, but it would be an incredible honor to be able to create final product fashion.

VM: How does one determine the value of fashion art co-created with AI? What decides? The final output? The process of creation, no matter what the final look is could you elaborate?
FOX K: I think the value of AI assisted art is purely subjective. Each person has their own set of values and it's up to them and potential collectors to determine the price. Many artists worry about not selling work that they mint. I like to have my work minted on a block chain whether it sells or not. Pieces that don't sell today may become quite valuable in the future.

VM: Your advice to upcoming creator AI systems?
FOX K: My advice to developers of future AI abilities would be:

Please make it easier to find previous renders, especially for people who have over 40 thousand renders, it can be a truly time consuming search.

Focus on the ability to render the same person, wearing the same clothes, over and over in different poses and with different facial expressions. Currently this is only possible with the use of video but not with a model initially generated in AI.

VM: Something you'd like to share about your creative experience at the FAIC AI Fashion Week?
FOX K: I would like to thank Cleo and James of FAIC magazine for hosting the #AIfashionweek23 event. Without it I would not have pushed myself in the directions I did, discovering new and exciting paths. Their overall support for all the artists was outstanding. My greatest achievement in participating was meeting so many new friends and collectors. I am forever grateful.

@Fox_Knight_xxx

FOX KNIGHT

"I want my fashion to feel like the Olympics, where people can find inspiration in the middle of a sacred

Vagobond Magazine: Tell us about Joshua Larson the fashion artist
Joshua Larson: I started out classically trained as an artist and designer but I eventually specialized in digital media. That focus started with animation, motion design, and generative art, but soon became game development when my animation teacher created my university's first game design class. I had a chance to design some shirts for a boutique in my college town, but when I chose games, I felt like I had to give up on a dream to do more with fashion design.

I've been developing videogames for 20 years now, and one thing I really love about game development is that it's so focused on identity. When you create an entire world from scratch, you must think carefully about its history, about what "should" be. What are the values of the world you're creating? I run a game studio Numinous Games with my business partner Ryan Green, and we want to create worlds based on the values of our Christian faith, especially compassion and care.

But in 2022, I was in deep depression and lost my creative spark for the first time. I didn't feel like developing games, or creating generative art, but I could at least type some text prompts into this new tool Midjourney. Just two weeks into using that made me dive head first into generative AI. I became an expert in it, and while creating character concepts for a game, I realized what I loved about working on the characters was that I could be a fashion designer. This was my chance to do more with fashion like I always wanted.

Fashion is ultimately about identity, and it was a natural fit to transition to it from videogames, where I had to think so carefully about the identity of a world and its inhabitants. So I jumped into the digital fashion space, where I was welcomed with open arms, and am now working on a new project that combines fashion and indie games.

I adore art. Studying art history, especially the various Modernist art movements, showed me how artists create based on their perspective of the world, including philosophy, politics, and religion. That process has really inspired me.

I'm also inspired by the games I've played. My favourite game of all time is "Jet Set Radio". The aesthetic of the game is inspired by hip hop and especially Harajuku fashion from the early 2000s.

My faith community is also a major source of inspiration. I go to a church that started out as 25% homeless. And now, my church is this huge melting pot of people from different races, backgrounds, and faith styles. And that plays out in the fashion, too!

Another cultural crossroads I'm a part of is Mainframe Studios, which is one of the largest art studio spaces in the US, with over 200 artists in the building. It's home to many traditional artists, digital artists, photographers, and of course fashion designers. It's a diverse creative hub here in Des Moines.

I want my fashion to feel like the Olympics, where people can find inspiration in the middle of a sacred space of celebration. While it may acknowledge the conflict of the world, and even care for it, it is still set apart, because it's dedicated to something greater.

I'm working on a new project with Araminta, another AI Fashion Week featured designer, that combines fashion with indie games. AI will indeed be an integral tool moving forward.

VM: How would you define your relationship with AI?
JL: It's just a tool. It's a very powerful tool that can do things that no other tool I've used before can do, but I still think of it as a tool. There are times where it feels more collaborative than most tools, though, which I find fascinating.

VM: If there were no AI, how close would your creations be to those you co-created for the FAIC fashion week?
JL: The designs I created for fashion week are part of a process of over a thousand iterations, and tens of thousands of fashion designs. Had I used another tool, I think I'd be going in a similar direction since my inspiration and

space of celebration."

environment hasn't changed, but my work would be ridiculously less developed. It's hard to understate how much one learns when going from 100 fashion designs to 20,000 fashion designs.

VM: Your AI fashion artworks have elements of fantasy, some more fantastical than the others. We are personally excited to see that translate into irl experiences. Your point of view on the possibility?
JL: My work tends to fall within street fashion, but with an other-worldly feel. Most of my fashion week designs are an evolution of avatar designs for a videogame. The characters in the game are part of a promising multicultural city that was lost - in fact it was sucked into a parallel dimension - and then forgotten over time. Because of that street fashion foundation, I'm confident I'll be able to produce some of my work physically.

For example, I'm working on an augmented reality experience for NFT NYC that involves interacting digitally with physical garments worn by performers. In addition, I was invited to a fashion show in September, and am currently in the process of creating a physical collection for that show.

I hope I'll be able to find more IRL fashion opportunities throughout the rest of this year. I use my generative AI work to test ideas in a sustainable way, and I've received great feedback on my current direction from respected figures in the digital fashion space, so I think people would value bringing my clothing into the real world.

VM: How does one determine the value of fashion art co-created with AI? What decides– the final output or is this a process of creation, no matter what the final look is?
JL: I had a transformative experience while using generative AI. In June 2022, I was trying to recreate the architecture for a VR game I was directing. One particular prompt I thought of resulted in this new form of architecture I'd never seen before. What blew me away was that I had already tried this general direction and written it off as not good enough, but what I saw was that same direction but with a wild twist.

You see, the classical design process is to create a lot of rough sketches, throw out the terrible designs, start another iteration with more refinement and curation, and then repeat. The whole time you have to extrapolate what a finished design will look like. I realized there was no way to conceive of this wild twist, and as a result, there is an entire possibility space of amazing art and design that will never be explored through the traditional means, because creative people have to curate before the work is finished.

The only way to find all these potential creations is to simply not care whether or not something will work or not and curate at the end instead. And the only way that new process makes sense is to make the process of creation incredibly fast.

So my process is highly experimental. I like to try reinterpreting various artistic movements and styles in other media as fashion. I then continue to synthesize and refine them through many many iterations.

In short, I simply put in a ton of effort. Then I use my trained eye to decide what works and what doesn't, after the work is finished, not before.

VM: Your advice to upcoming creator AI systems?
JL: Be true to yourself, little AI model! People grossly underestimate the value of your quirky character. But don't worry, as time passes they'll come to appreciate your unique style.

@godatplay

JOSHUA LARSON

HRMNY_25
"Every day you get new impulses and inspirations.

Vagobond Magazine: Tell us about Hrmny, the fashion artist.
Hrmny: I am a multi-talented individual with a background in fashion and furniture design, and experience as a former bar and restaurant owner. My skills range from concept and design to photography, both analog and digital. As a hobby, I am an art lover and painter and I am always exploring new technologies, particularly AI.

In my younger years I was a tailor from scratch. Designing, buying fabrics, cutting patterns, tailoring and sewing–that was my job for some years. Unfortunately it was not so successful. I organized some fashion shows by myself, but just not very successful.

My art aesthetics are cold and dark, avantgarde, and late '90s mixed with fantasy style. My inspirations are deeply rooted in the visually stunning and intense black and white films of the 60s, the thought provoking science fiction of classics like Blade Runner and Alien, and the upcoming epic Dune, all of which have the power to tell a story through unspoken words and imagery. In fashion, I am particularly drawn to the bold and boundary-pushing designs of Tom Ford and Alexander McQueen.
My wife and my family are my muses.

Where the journey will go from here, I don't know and that's good. I like to drift and my law of attraction will guide me in the right direction.

Since I've been working with AI, I feel more creative and see new possibilities in my work. I think it will be an important part of my work. A very important one! Months ago, I wouldn't have thought that. But the crucial thing is to be open to new technologies and to deal with them. Everyone can take their part and see it as an opportunity or not.

VM: How would you define your relationship with AI?
H: AI is my creative partner, my horizon enlarger [sic], my bejond.

VM: If there were no AI, how close would your creations be to those you co-created for the FAIC fashion week?
H: The simple cuts I would still be able to create. But the many details, impossible! I would need months to be able to implement it.

VM: Your AI fashion artworks have elements of fantasy, some more fantastical than the others. We are personally excited to see that translate into irl experiences. Your point of view on the possibility?
H: To be honest, I haven't even thought about putting these creations into reality. I don't have the time, and it's not my intention. But with technology developing so rapidly, I can imagine that in time, I will put it into practice. I'm thinking of 3d printers. The last Mugler lace man fashion show 2023, I saw something similar but very reserved. Mine would be much more opulent.

VM: How does one determine the value of fashion art co-created with AI? What decides? How do you evaluate the final output?
H: Since this is new and also has no history, this can't yet be determined exactly. It depends on how much a buyer or collector would pay. This will then show better in the future.
What decides is always up to the viewer. What feelings does it trigger– feelings of happiness, positivity or hatred? For me, it was the harmony I was looking for, to see and convey the optimal in design.

The value of the final output? This possibility with AI creates a whole new level of creativity. The merging of different styles, which can certainly be seen in my work, is what makes the output that comes out of it so unique. This can't be realized in reality yet. The emphasis is not on it as yet. First and foremost, the whole thing is very sustainable. There are no wasted manufacturing costs involved and no unsold product just lying in a store somewhere, or ending up in a discount store. What is also very beneficial is that the whole social media gives you a quick feedback whether you like it or not.

VM: Your advice to upcoming users of creator AI systems?
H: Definitely try it out and explore it. It expands your horizon and every day you get the feeling that your creativity is not yet finished. Every day you get new impulses, trends and inspirations. It has no end and that's the great thing about it– it's infinite.

VM: Something you'd like to share about your creative experience at the FAIC AI Fashion Week?
H: AI Fashion Week'23 came as a surprise because I was the last one to sign up. So I could only choose two themes. It was a challenge for me because until then I had only created my own style. The task was not easy because I had to integrate some new elements into the fashion world. I was happy with the output, and the reactions were also positive. The experience was awesome and I would love to do it again. A big thank you to @FAICeditor aka CLEO and @godatplay aka Joshua Larson. They did a great job! Thanks for this opportunity!!!

HRMNY 25

@hrmny_25

It has no end and that's the great thing about it– it's infinite."

"I often look to the vivid imagery and surreal

Vagobond Magazine: Tell us about Panda the fashion artist!
Panda: I've been passionate about creating art for as long as I can remember. Before exploring the world of AI art, I've worked with various mediums including acrylic, oil, watercolor, digital art, photography, and more. For me, being creative is essential, as it brings vitality to my soul. In late 2021, I embarked on my AI journey, initially working with some of the earlier systems like Disco Diffusion and VQGAN. I participated in late Beta testing for Midjourney and early Beta testing for Stable Diffusion, and immediately fell in love with the possibilities that AI art offered. What I find most exciting about AI art is that the potential is as boundless as one's imagination. With the power of AI, artists can bring their wildest dreams to life.

Nostalgia, fantasy, dreams, and nature are significant influences on my personal aesthetic. I draw inspiration from the stunning beauty of the natural world, as well as the rich stories and myths that have been handed down through generations. My creative muse is the dream world, and I often look to the vivid imagery and surreal landscapes of my dreams to inform and inspire my art.

I'm excited to continue exploring the world of AI art and going beyond what's possible. My goal is to learn more about the technical aspects of AI and continue developing my skills as an artist. I also hope to establish myself as a well-known artist and collaborate with other creatives who share my vision. AI has been an integral part of my journey as an artist. It has enabled me to experiment with new techniques and create art that I wouldn't be able to otherwise. I believe AI is the future of art and it will continue to play a crucial role in the world of creativity. I'm excited to see what new possibilities will arise and how I can incorporate them into my work.

VM: How would you define your relationship with AI?
P: My relationship with AI is one of creative collaboration. As an artist, I often find it difficult to express my thoughts and emotions through words alone. However, with AI I'm able to create art that embodies my ineffable expressions, allowing me to find and share my voice. By exploring the endless possibilities that AI provides, I can create pieces that are beyond the scope of traditional art forms. Through this collaboration, I'm able to create art that truly speaks to who I am as an artist.

VM: If there were no AI, how close would your creations be to those you co-created for the FAIC fashion week?
P: Without AI, creating designs like those I co-created for the FAIC fashion week would be an incredibly challenging task. As an artist, I often have complex and abstract ideas in my mind that are difficult to bring to life without the help of AI. It is certainly possible to create designs without the help of AI, but it would take much longer and would not be as enjoyable of a process. The ability to experiment and explore new creative avenues that AI provides is what makes the co-creation process so exciting allowing me to produce truly expressive designs that fully embody my creative vision.

PANDA

landscapes of my dreams to inform and inspire my art."

VM: Your AI fashion artworks have elements of fantasy, some more fantastical than the others. We are personally excited to see that translate into irl experiences. Your point of view on the possibility? How could that possibility materialize?
P: I see the translation of my AI fashion artworks into real-world experiences as a fashion renaissance. The possibility is an exciting one. By bringing my dreams and fantasies to life through my art, I can express unique and imaginative fashion designs that have yet to be realized. By collaborating with fashion designers and creatives, using AR/VR, and leveraging advanced manufacturing techniques, it's possible to create unique and visually stunning real-world fashion experiences. This approach has the potential to inspire a whole new generation of fashion designers and enthusiasts, and I'm excited to be a part of this movement.

VM: How does one determine the value of fashion art co-created with AI? What decides? The final output? The process of creation, no matter what the final look is could you elaborate?
P: Its aesthetic quality such as its visual impact, uniqueness, and level of detail, will play a crucial role in determining the worth of fashion art co-created with AI. Equally important is the skill and expertise of the individuals involved in the creation process and level of innovation and technology used– the collaboration between AI and human designers brings together different perspectives and approaches, resulting in a unique work of art. Market demands can also play a significant role in increasing the overall value of AI assisted fashion art, especially if there is a high demand for innovative and cutting-edge art.

VM: Your advice to upcoming users of creator AI systems?
P: When it comes to creating art with AI systems, my advice is to focus on the human element. While AI can be a powerful tool, it's ultimately the infusion of human creativity and personality that makes a piece truly special. So as you work with AI systems, don't be afraid to bring your own unique touch and perspective to your creations.

In addition, it's important to embrace experimentation in the field of AI art. Technology and techniques are constantly evolving, so it's crucial to be open to trying new things and pushing the boundaries of what's possible. Taking risks and exploring new approaches can lead to exciting and unexpected results, and help you create truly groundbreaking works of art with AI.

VM: Something you'd like to share about your creative experience at the FAIC AI Fashion Week?
P: Participating in the Fashion Week was an incredible experience for me, one that I will always cherish. It gave me the platform to explore a new style, AI photography and realism, which has always been difficult to achieve until now. Collaborating with a group of like-minded individuals, we were able to bring a fashion renaissance to life, with each one of us contributing to the overall vision.

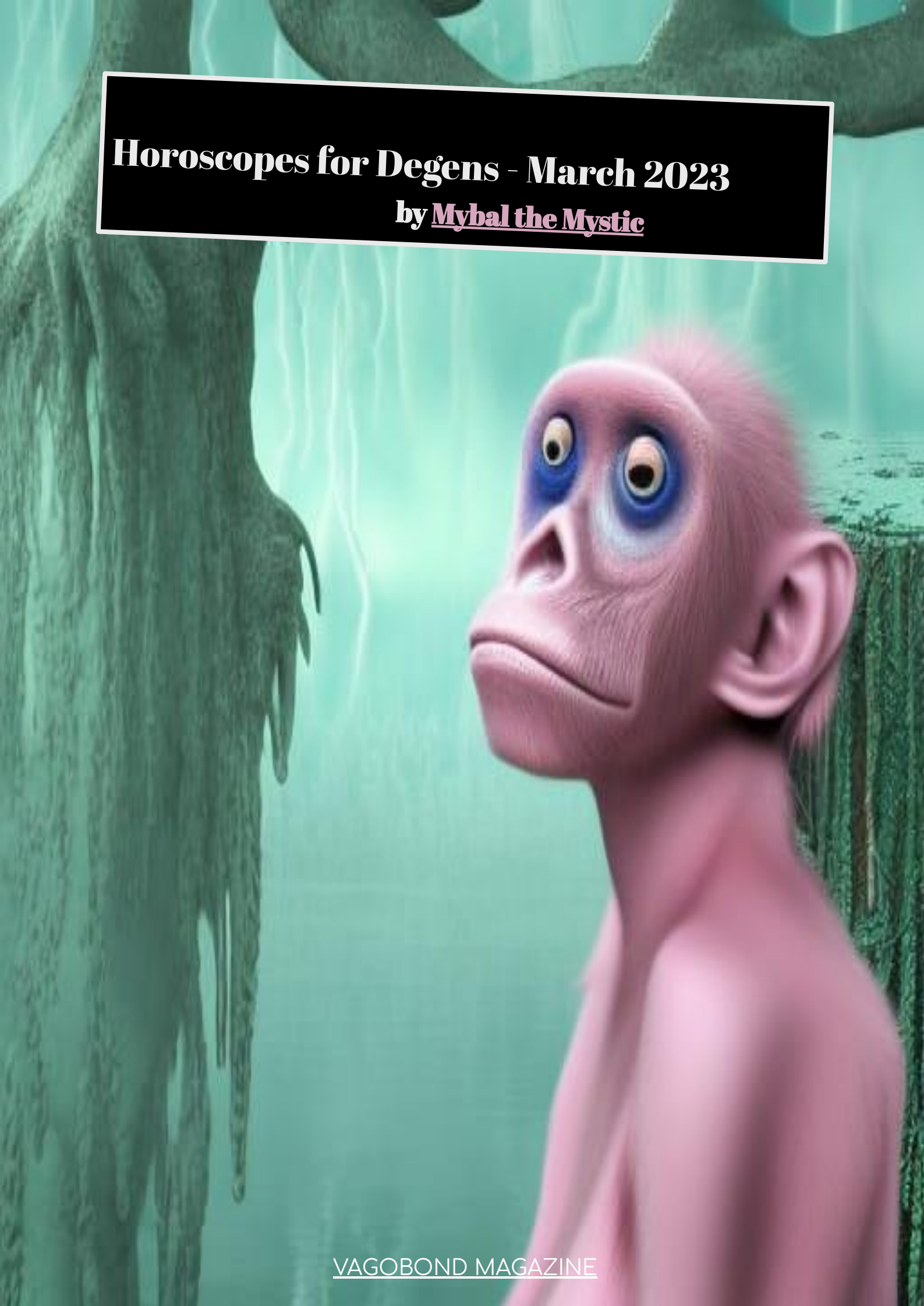
While the process was a little stressful, it was overall a fun, enjoyable, and learning experience that I would love to do again in the future. The opportunity to work with such talented people, bounce ideas off of each other, and be inspired together was truly an unforgettable experience. It was incredible to see our collective vision come to life, and I'm grateful to have been a part of it.

I also want to express my gratitude to the team behind the Fashion Week, who made this all possible. Their support and dedication to bring together art and fashion in such a unique and innovative way is truly admirable. The whole experience has inspired me to continue exploring the possibilities of AI and its potential for artistic expression, and I look forward to seeing where this journey takes me.

@mandyland_viz

Horoscopes for Degens - March 2023

by Mybal the Mystic



I am Mybal the Mystic Mutant who once was an ape-girl as but fell into the mystic swamp as a child. All who knew me thought I'd died, but decades later - I emerged. Covered in eyeballs that allow me to see the future - and understand the past and present. Here is your future, anon.

Aquarius (January 20 - February 18)

Aquarius NFT degens will have a strong sense of community this month, and you may be drawn to participating in group NFT projects or collectives. Your intuition and emotional intelligence will be particularly strong, allowing you to connect with others and build meaningful relationships in the NFT space.

Pisces (February 19 - March 20)

Your compassion and empathy are heightened this month. Consider investing in NFTs that promote kindness and generosity, such as digital collectibles that support charitable causes or virtual reality experiences that promote empathy and understanding. Let your heart guide you in your investments.

Aries (March 21 - April 19)

This month, Aries NFT degens will be feeling the creative juices flowing, and they may be drawn to exploring new NFT projects and collaborations.

Trust your instincts, as this is a great time to take risks and pursue new opportunities in the NFT space.

Do your own research Aries!

Taurus (April 20 - May 20)

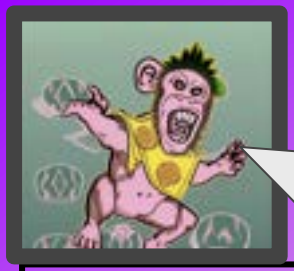
Taurus NFT degens will have a strong focus on stability and security this month. It's a good time to review your portfolio and make any necessary adjustments to ensure your investments are aligned with your long-term goals. Focus on building a strong foundation for your NFT collection.

Gemini (May 21 - June 20)

Geminis are naturally curious and enjoy exploring new and exciting projects, and this month will be no exception. You may find yourself attracted to NFT projects that are innovative and cutting-edge. Trust your instincts and don't be afraid to take a chance on something new.

Cancer (June 21 - July 22)

Cancer NFT degens will have a strong sense of community this month and may be drawn to participating in group NFT projects or collectives. Your intuition and emotional intelligence will be particularly strong, allowing you to connect with others and build meaningful relationships in the NFT space.



Don't underestimate the power of a good trade to make your life better or of a bad one to make you miserable.

Leo (July 23 - August 22)

Leo NFT degens will have a confident and assertive energy this month, and you may find yourself taking on leadership roles in NFT projects or initiatives. This is a great time to let your voice be heard and take charge of your NFT investments.

Virgo (August 23 - September 22)

Virgos are known for their attention to detail and love of organization, and this month will be no exception. You may find yourself drawn to NFT projects that allow you to get your hands dirty and dive into the technical details. Focus on refining and perfecting your NFT collection.

Libra (September 23 - October 22)

Libra NFT degens will have a strong focus on balance and harmony this month, and you may find yourself drawn to NFT projects that have a strong sense of purpose and social impact. This is a great time to invest in NFT projects that align with your values and make a positive difference in the world.

Scorpio (October 23 - Nov 21)

Scorpio NFT degens will have a powerful energy this month, and you may be drawn to NFT projects that are mysterious and alluring. Your intuition and emotional intelligence will be particularly strong, allowing you to connect with others and build meaningful relationships in the NFT space.

Sagittarius (November 22 - Dec 21)

Sagittarius NFT degens will have a strong sense of adventure this month, and you may be drawn to exploring new NFT projects and collaborations. Trust your instincts, as this is a great time to take risks and pursue new opportunities in the NFT space.

Capricorn (December 21 - Jan 19)

Capricorn NFT degens will have a strong focus on stability and security this month. It's a good time to review your portfolio and make any necessary adjustments to ensure your investments are aligned with your long-term goals. Focus on building a strong foundation for your NFT collection.

ARTIST SPOTLIGHT

Foodmasku

10 Questions from CD

ARTIST SPOTLIGHT

Foodmasku has worn over 5 million calories on his face. He has created thousands of NFTs and donated over $15k to charity. I minted his Delectables project back in 2021. It was the first generative photo NFT project. I've been wanting to know more about him ever since. I finally got my chance.

CD: I want to know about your journey into art. How did you end up doing what you do?

Foodmasku: My first job was at the School of Museum of Fine Arts, Boston. I was an intern at their Slide Library. I was fifteen years old and spending most of my time after school taking pictures and cataloging the permanent collection of the museum. I learned most of my photography skills there, but I ended up going to college for cognitive science. I worked at a geriatric neuropsychology lab by day and spent my nights and weekends doing performance art shenanigans with drag queens, punks, and radical queers. It wasn't until I moved to New York that I became serious about my art career. I went to Tisch School of the Performance Arts to attend ITP. I have been teaching and making art ever since.

CD: What inspired you to start wearing your food?

Foodmasku:I created foodmasku in the first month of lockdown in New York city, late March / early April of 2020. I joined a zoom call with some colleagues, and we were all pretty depressed because all our shows were canceled. Someone had on a pickle face filter

ARTIST SPOTLIGHT

they couldn't turn off and I think were embarrassed about it. So I took a piece of kale from my dinner and made a mask out of it. I said, "Hey, look I have a filter on too" and I heard laughter for the first time in a month. People started to ask what I was going to mask next, so I switched to posting on Instagram. The New York Times arts section wrote me up as one of five art accounts to follow in October of 2020. That month, two of my videos went viral and people started posting them on social media without my consent. So I looked up, "How does one own a digital art piece" and I found out about NFTs, particularly Beeple. I minted my first piece in March of 2021, and it got a bid within 24 hours. After that sold, I kept minting, and it was just an amazing experience.

Name: Antonius Oki Wiriadjaja
Age: 39
Location: New York City

A delicious piece of chicken, anyone?

CD: Do you work in other mediums?

Foodmasku: I mint photos, videos, and sometimes interactive work on the blockchain. I consider each mask to be a performance piece, and the photographs and videos to be documentation of the performance. So when someone collects my tokens, I consider them to be a token of the performance, not just the photo or video.

CD: If you were just starting now, what would you tell yourself?

Foodmasku: Mint on your own contract! Take full control of your narrative and don't listen to unsolicited advice. Trust your gut!

CD: What's the hardest lesson you've had to learn in the NFT space?

Foodmasku: I have to remind myself that I am not a social worker and I am also not a businessman. Some people have minted my NFTs expecting me to be both of those. It never works out, and it always ends up messy. I had to learn to say both "no" and also "that is not my job as an artist."

CD: What do you consider your three foundational NFT pieces?

Foodmasku: I think the most important projects for me would be the Delectables which I created in November of 2021. They are the first generative photographs on Ethereum. I also have a strong connection with my Bored Ape Yacht Club family. For any beginner collectors entering web3, I highly recommend looking into getting a Nyan Cat. That's such a no-brainer in terms of what to collect, IMHO.

CD: What are some NFT projects you would like to work with in the future?

Foodmasku: I have been really lucky and got to be a trait on several projects I adore such as 0N1 Force, Toy Boogers and Average Creatures! But if I had to choose another project to work with, probably I would say Deadfellaz, Forgotten Runes, or Moonbirds!

CD: Who are three Web3 artists you admire? Just three.

Foodmasku: This is definitely difficult! But if I have to choose three, I would like to shout out Cake Nygard, Clare Maguire and Donglee Han - three artists I love and have worked with. They're awesome folks.

CD: Where do you think NFTs and crypto might be going in the future?

Foodmasku: I have learned not to make any predictions in this space! Things move so fast and the narratives change overnight. My only prediction is that it's going to be the wild west for a little bit longer, so it's a good time to enter and become a part of history.

Links & Collections

Socials

Twitter Instagram Tik-Tok

OpenSea: Breadproofs
Delectables
Foodmasku Library
Banquet

https://foodmasku.com

https://work.antoni.us/:

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THE LATEST IN WEB3 TECHNOLOGY

"By offering a new level of ownership, transparency, and collaboration, these technologies can fundamentally reshape the way we create and consume literature."

LiteraryNFTs and Web3 Book Publishing

WRITTEN BY OLIVIA RODRIGUEZ

The world of Web3 technology is constantly evolving and expanding, and one of the most exciting new frontiers is the emergence of LiteraryNFTs and Web3 book publishing. With the rise of NFTs and blockchain technology, we are now seeing a new paradigm in how books and literature are created, distributed, and consumed.

LiteraryNFTs are unique digital assets that represent a specific work of literature, be it a novel, a short story, or a poem. These NFTs are verified on the blockchain, ensuring that the owner of the NFT is the legitimate owner of the work. The creator of the work can choose to sell these NFTs directly to buyers, giving them complete ownership of the literary work and allowing them to display, sell, or trade the work as they see fit.

But LiteraryNFTs are not just a new way to sell books - they are also a powerful tool for authors and publishers to fund their work and build a community around their writing. With the traditional publishing industry facing increasing consolidation and pressure from Amazon, many authors are turning to Web3 technology to fund their projects and build a dedicated audience. By selling LiteraryNFTs, authors and publishers can bypass traditional gatekeepers and connect directly with their readers, giving them a stake in the success of the work.

Web3 book publishing takes this concept even further, using blockchain technology to create a new ecosystem for the creation and distribution of literature. By leveraging the power of smart contracts and decentralized storage, Web3 book publishing can offer a new level of transparency, security, and collaboration for authors and publishers. This can include everything from automatically distributing royalties to contributors to creating collaborative works that blur the lines between authorship and readership.

Of course, Web3 book publishing is not without its challenges. As with any emerging technology, there are questions around scalability, interoperability, and user adoption. The technical requirements for creating and distributing LiteraryNFTs and Web3 books can be daunting for those who are not familiar with the space. And there is still a long way to go in terms of creating a robust and sustainable market for literary NFTs.

But despite these challenges, the potential of LiteraryNFTs and Web3 book publishing is too great to ignore. By offering a new level of ownership, transparency, and collaboration, these technologies can fundamentally reshape the way we create and consume literature. As more and more authors and publishers explore the potential of Web3 technology, we are likely to see a new era of literary innovation and experimentation, with new forms and formats emerging that are uniquely suited to the decentralized web.

In the end, Web3 technology is not just about disrupting existing industries - it's about creating new ones. With the rise of LiteraryNFTs and Web3 book publishing, we are seeing the birth of a new literary ecosystem that has the potential to unlock new levels of creativity, collaboration, and ownership. As we continue to explore this brave new world, we can only imagine the possibilities that lie ahead.

Zen Academy

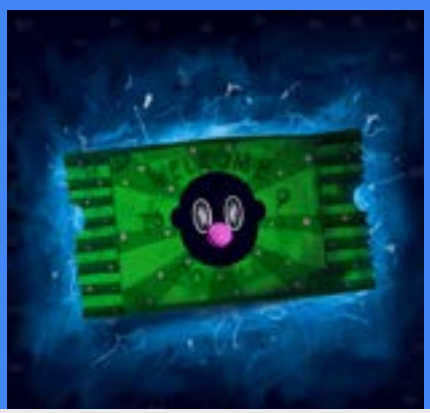
This is a free soul bound NFT from Zeneca. Can't be traded, but very useful.

Digidaigaku Villains

This was a free mint I won. I thought it was a scam at first.

Tickets by Odious

This was a cheap open edition by a Pixel Vault comic artist



Not Financial Advice

This is definitely not financial advice but I'm selling off many of my NFTs for the best price I can get. Honestly, many hundreds of them are worth absolutely nothing but the ones that do have some value make up for those. I never minted one of those 'get life changing wealth' NFTs. I came close a couple times, but missed.

Honestly, what is life-changing wealth? I suppose for me it would need to be enough to buy a house - something I've never done. Talking with friends who own houses - I'm not sure that would be a positive life change or a negative one - but I assume a positive one.

The truth is, random NFT projects have become a time suck for me. Too much time…not enough benefit. That's the issue. More and more I see projects farming eyeballs. Time is too valuable.

It was fun when there were 3-4 projects to keep an eye on but now there are hundreds, and you are more likely to not be watching the one that goes than to catch it. Tools like *Floor App* help a little.

CD's February NFT Acquisitions

WVRPs

I wanted to have one of each of the WVRPSOUND types. Floor was low, I liked this one.

Joyworld Smiley

This creepy thing comes from a historically significant artist.

Who is Banksy?

The chance that this was Banksy was small, but I liked it and it was cheap.

Not Financial Advice

I still have a few bags that I've held onto for too long to set loose now (because the floors are dismal) and I'm hoping they go. I also have some projects that I feel are groundbreaking or that just might be fun moving forward.

I have to admit, it was hard listing some of the big ticket NFTs or rather, the ones I thought would be big ticket, but when you list and then no one buys and the floor drops and you are left wondering - huh?…is this actually worth that much? And the lower ask follows.

The truth is, I think the majority of these projects are currently being held up by a very small number of wallets (20% of Blur volume is like 15 wallets, 50% is 300 wallets) that are very good at siphoning money from the rest of us. Moving forward, I'll mint some free stuff, play some games that look fun, focus on books and interesting utility, and probably degen a little bit. As far as trying to catch the next thing, I'm done. It's been too expensive in terms of time and money to keep doing it. It rarely works to throw good money after bad.

NFT Publishing Projects

Everything You Ever Wanted to Know about Web3 Publishing and NFT Publishing.

Issue 6 of Vagobond Magazine

Always Free to Read on OpenSea and IPFS

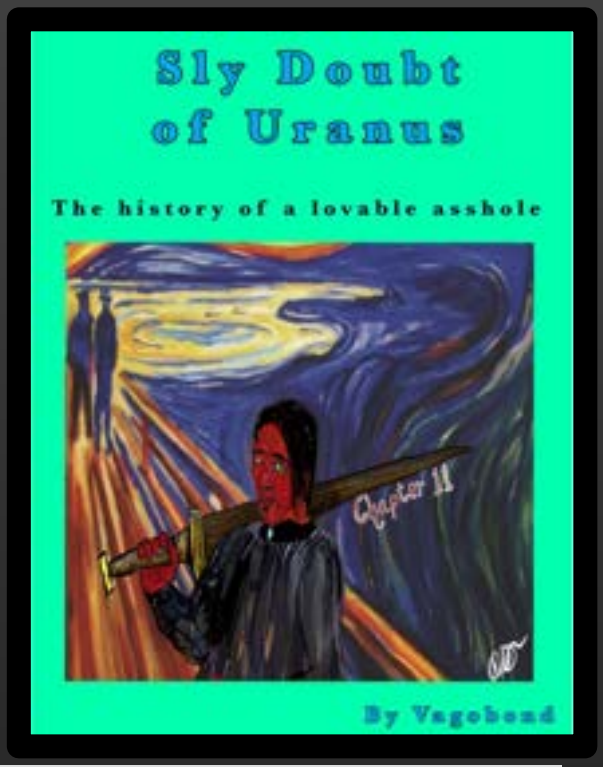
SCAN ME

The NFT Platforms, the Web3 Publishers, the big literary NFT projects. Features on Jenkins the Valet, LIT, PageDAO, Readl, and much more. A resource for writers and publishers.

vagobond.com

Sly Doubt of Uranus
The History of a Lovable Asshole
by CD Damitio

In the first ten chapters we saw Sly progress from an orphan of the Bloot Mines to becoming an Ethereum Priest and fulfilling his mission on Io. Now, Sly is returning home to Uranus... Now Available on Amazon as a Kindle or paperback



Chapter 11: The Chafing Love of Uranus

I was in my prime when I returned to Uranus. While my hope had been to return to Titania, it was not meant to be. I was not yet thirty and had completed my reckoning. My Ethereum collar was mine, I was the owner of a prized DAO sword, and I was becoming more handsome by the day - or so I was told every time I looked in the mirror.

Not only did I possess a very desirable weapon, but now I was the holder of knowledge that was largely held back from the general population. Our educational system had been molded by the Uranian monarchs in such a way that the majority of citizens were under the impression that the monarchs were the native intelligent species of Oberon or that they had emigrated there from the surface of Uranus.

At this point, dear reader, you and I both know the truth. The Urani people, however, had no one to shine the light on the depths of their misinformation. This was the reason that upon being able to create my own mission, I chose to become the founder and editor of a newspaper. Everyone knows it today - The Urinal, the premier publication of the Urani free press. I know that we have gone through some rough times in terms of how the public views us, but I can assure you that our mission has been and always will be to deliver the truth to the people of Uranus.

Sly Doubt of Uranus: Chapter 11

Starting a media company was one of the most difficult things I've ever done. Mind you, this is coming from a guy who built his own spaceship, masterminded the explosion that destroyed the Uranian Tax Service, and who has built a resistance movement that has spread from the depths of Uranus to all of the controlled moons of our system.

The media on Uranus is touted as being 'the voice of the people' but in fact, it is largely 'the voice of the monarchs'. To get a license to begin publishing the news required far more dedication and hard work than I would have ever thought I was capable of.

Sly Doubt of Uranus: Chapter 10

Upon arriving back on Uranus, I contacted Si Deresk to see if he could offer assistance in any way. He connected me with an old friend of his, a disgraced journalist by the name of Danberg. Danberg had been the lead investigator behind a story which had brilliantly exposed the collusion between the police of Degen City and a child pornography ring which stretched from the seedy bars of Mercury all the way to the storied boulevards of Pluto's shopping paradise, Plutocrat Hills. The details of the story are well known at this point, but Danberg himself has been left out of most of that. You've never heard of him.

Why?

By the time the story had been released, it was too late for those involved to do anything but either damn their compatriots or plead guilty. None of those at the upper levels were going to sacrifice anything over this, of course - they all swore they had been framed, used, exploited, lied to. Those at the bottom of the crime ring were the ones who ended up harvesting the punishment. So, it was too late for them to bury the story. Danberg had made sure of that by distributing it far and wide with indisputable evidence written into the blockchain. Too late to bury it and continue, but not too late to use it to bury their enemies and punish those who had exposed them.

The monarch controlled media began asking questions about how long Danberg had known, why he had allowed the crimes to continue, and doing profile pieces on the victims who suffered after Danberg was aware of what was going on. Let's be clear, if Danberg hadn't of taken the time to shore up his case, sew the evidence he found into incontrovertible dossiers, and connect all the dots from a to zed - the crimes would be continuing to this day. Tens, maybe hundreds of thousands would still be victims. Danberg is a hero but that's not how the media played it.

Instead, they made him into a scapegoat, an accomplice, a driven journalist who valued the credit he would get for the story more than solving the problem he had uncovered. For a year after the expose' went live, they tried everything they could to implicate him in the crimes he had exposed. The problem was that Danberg was one smart motherfucker. He'd detailed his tracks, he'd made reports which had been ignored and done it in such a way that they would think he was going to drop it. Danberg had built himself a suit

made out of an un-stickable substance. Whatever they tried, failed.

The thing Danberg hadn't expected, was being maligned and black-listed by the very media he had dedicated his life to. Suddenly, the order had gone out to treat him as a persona-non-grata. Stories about the crimes themselves and how they were uncovered no longer mentioned Danberg as a source. News organizations began interviewing the monarchs, police, other journalists. Danberg himself was ignored. The Uranus News Network started taking the credit for exposing the crimes and suddenly their reporters were the ones on the talk shows talking about the work Danberg had done as if they had done it themselves. It was one of those amazing black ops that happens in plain site but that no one notices. Suddenly instead of talking about how Danberg had exposed the greatest crime ring in the solar system, it was Mossy Pete of TUNN that was getting the credit or Angela Mokesburg of Luna News. Danberg was left out of the vids, the papers, the broadcasts, and the books.

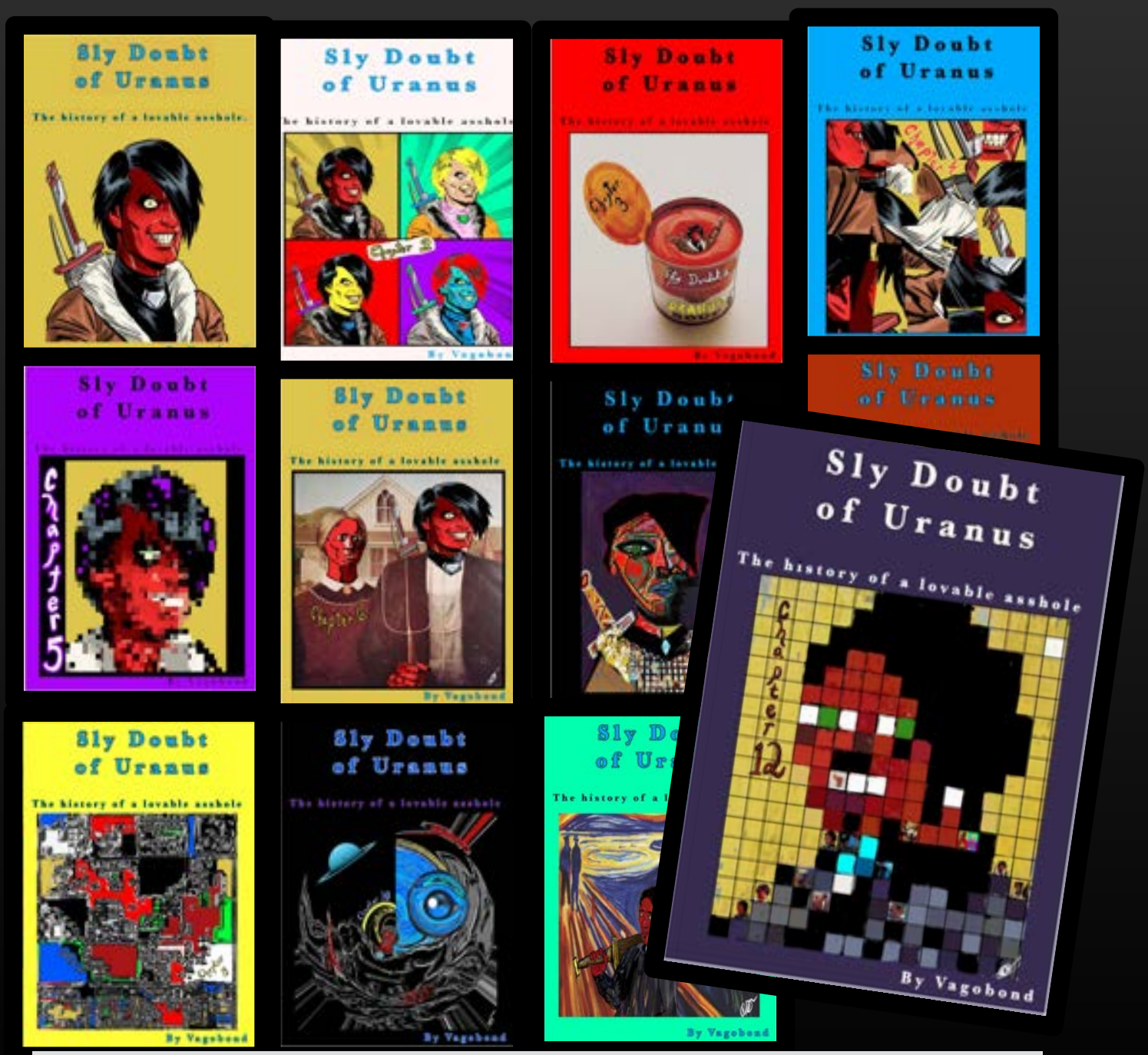
Connecting me with Danberg was among the most consequential decisions that anyone ever made in shaping my life. Si Deresk, knowing my personality and what I was capable of did it with intent. He knew what I would do and become. There was no way that I would let myself be erased as Danberg had been. Learning his story meant that I had to learn how to overcome it.

Sly Doubt of Uranus: Chapter 11

When I founded The Urinal, I had already decided. Any time that I broke a story that might put me in danger of being ignored or erased, I would also commit a crime against that monarchy that was so big and so brutal that they would not be able to ignore me, erase me, or leave me out of the reporting. It was in becoming a journalist that I decided to become a terrorist.

It was the best decision of my life. The pen is mightier than the sword but when you are writing stories in blood that is dripping down the blade of your sword, the sword becomes mightier than the pen. Just saying.

This isn't even close to the end. It's just the beginning.



Next Month: Sly Doubt - Chapter 12: The End of Sly?

Baldism Pages

www.baldism.org

Baldism News & Holidays

March 14th is world Pi Day. On this day we celebrate math and eat pie. Sharing pie with math lovers is a very Bald Jesus thing to do. If you are baking pies, cut the pi symbol in the top of your pie!

March 21st is the Equinox. Review your goals and aspirations for the year. Meditate on happiness. Gather with friends.

Other Holidays in Baldism

The Baldism Creed

Stop doing bad things, start doing good things. Help others stop doing bad things and start doing good things.

https://www.baldjesus.com

March Full Moon

March 7th is the Worm Full Moon inspired by earthworms getting busy. Do like the worms do...but take the day off from paid work if you can.

Bald Jesus.com

Born:: 05/ 20/2021

Discord

Conditions: Draw and submit a Bald Jesus for the BJ-Artist Role

The Bald Jesus Drinking Club

A fun chance to own a piece of metaverse history

BJDC.vagobond.com

Bald Jesus Art of the Month

Mint this one for free at baldjesus.cent.co

Bald Jesus News

Last month CD created an open edition on Manifold with the Acid Bald Jesus on the previous page.Those who minted it for .025 ETH were able to claim 1,000,000 $BALDS tokens. The fun idea attached to that is creating a marketplace in the Vagobond Magazine Discord where artists, writers, and other creatives and degens can share their work with one another for $BALDS tokens. $BALDS have no fiat cash value but are a fun way to support your community and the creatives in it. The open edition will remain open for the month of March with the same incentive attached.

PageDAO's Story

by T. Dylan Daniel

Life has gotten weird lately, and this piece of writing will also be somewhat weird. It has to be - it is the story of an incredible, weird, fun organization, and the struggle we've all faced as we've birthed it. Let's dig in. This is the story of the PageDAO.

I have to explain a bit about myself, my own weirdness, for this to work. But I will keep it brief because I'm just one person, and PageDAO is composed of many people. My name is Thomas Dylan Daniel, and I go by epicdylan (a username I made up when I was much younger) online. In my life, I've never quite fit anywhere, which causes me no end of heartbreak as life continues. I have always struggled to earn money, just as I struggled in school when I was younger. My brain works well to solve problems, but in some professional contexts my drive to always get at the root of the matter makes me difficult to employ. I published a peer reviewed philosophy book - a monumental accomplishment! But I cannot seem to find the means to support myself by my first professional love, teaching philosophy.

The story of my academic background is full of broken dreams - I studied philosophy as an undergraduate because I wanted to be a lawyer, which didn't work out. Then I went to work selling cell phones, which was a great fit until the world adjusted to the omnipresence of these devices, and the pay collapsed. I went to graduate school, aiming for a Ph.D in philosophy, but wasn't able to get into a top program. I taught for a few years, but had to leave because I made far more money Ubering than I could earn in the classroom. And every step of the way I acted in good faith, learned as much as possible, and treated people with respect.

I got pulled into the Austin startup culture once I left the philosophy classroom, and from there things have only gotten weirder. I worked as a researcher for the publishing arm of Keller Williams and got introduced to the publishing industry I had been flirting with, learned about the scams and shams authors pulled to make their books work. The publishing industry was repulsive, and I was soon fired. I got a month of severance and used it to fund the finishing touches on Formal Dialectics, which seemed like a good idea but completely flopped as many academic books do. Then it was off to my first startup, which also flopped, and on to my

first glimmer of light: a biotech company–I held the distinction of being the first employee–called Zeta Biolongevity. We raised money, built a scientific theory, got a patent, but ultimately folded.

Then, in 2020, when shelter in place came along, I began to dig into Web3 with gusto. The tools writers needed to get their work out there and get paid for it seemed within reach.

I became friends with EZINCRYPTO, a lovable and omnipresent host in the crypto world, and we did a podcast together. We decided to create a magazine behind a token gate. Soon the idea blossomed; watered by our creativity, optimism, and openness, it shifted and changed. We decided to build the Library of Alexandria on the blockchain.

I dove into books and research, studied the concept, and found it to be incredible - in ancient times, this library hadn't served as a mere book repository. It had been much more. Agents from the library sought out books in the cargo holds of ships in port in Alexandria. They would copy and translate whatever they found. This tradition continued over the centuries and eventually led to the Recovery of Aristotle–considered by many scholars to be the most significant moment in Western Philosophy's long history, when Aristotle's works were translated into the modern European languages and discovered by St. Thomas Aquinas, whose work helped end the Dark Ages and usher in the birth of modern science.

The Library of Alexandria was more than a library; it was a culture. It funded scholars' work, and it supported their interests. It was burned down many times, not only by Julius Caesar, but also by many others who were threatened by it. Knowledge is power, and sometimes people who are in charge want to take power away from others. Every few decades the Library would burn.

In many ways, these repeated conflicts resemble the modern publishing industry, which itself can be a sort of enemy of free knowledge. Modern publishing uses algorithms and advertising to compel authors to write something other than what they have an interest in, to do it the marketing way instead of the writer's way. This truly is a sort of burning, destroying works before they're even created. A burning of the inner muse.

Funding for research should be a sacred thing. It should not matter what you want to research or how good a politician you are - instead, it should be as it was in ancient times, when your own interests were taken to be the best guide. This is fundamental to the way human minds work, and after a long life of not fitting in and never having basic economic stability for myself, I was ready to give whatever I had to give so that this dream could become a reality. And let's be entirely honest here: I want to make enough money that I don't have to worry about my parents' medical costs or paying my bills - in fact, I want to make enough money to live a luxury lifestyle if possible - I want to be comfortable! And let's face it - that isn't an easy thing to do.

I remember a verse from my days studying the Bible that seems relevant here - it is easier for a camel to pass through the eye of a needle than for a rich man to enter into Heaven. It means a variety of things and can be read in a variety of ways, but I take it to mean that making a lot of money in an ethical way is next to impossible. Making money in contemporary America as a writer or scholar is next to impossible because our culture prizes money and derides ethics. PageDAO doesn't work if we forget about ethics, though, and neither would the Library of Alexandria. What we need is a system that positively reinforces good behavior and also manages to be financially rewarding for its users.

How PageDAO Formed

The route to PageDAO was a circuitous one. We started with a whitepaper about the Alexandria concept, then dropped that name and pivoted toward something more technical and decentralized with Libernet. The idea was to get people running something like IPFS on Raspberry Pi microcomputers and build out this decentralized system to facilitate learning and knowledge around the world. The end of Libernet came when I joined an accelerator based in Austin and realized we needed a C-Corporation to receive funding, start a bank account, set up health insurance for employees, and perform all those other basic support functions that are so necessary to build quality technology. We couldn't show enough potential economic upside to Libernet to justify the existence of a C-Corporation around it to investors, so soon the concept fell off and we got our first look at the new publishing + technology company we would be building: WIP Publishing.

This next iteration, shortened to WIPP and soon given a mascot - an anthropomorphic book affectionately dubbed Wippy - was named after a joke; work-in-progress publishing. It worked for technology and for written works equally well! We published a few books during the height of NFT mania and rapidly discovered that we weren't going to be able to make that business model work - people were buying 'dickbutts' but they weren't buying books. We wanted to support self-publishing authors more than we wanted to contribute to the cesspool of shady modern publishing, so that summer we discussed DAOs endlessly and came up with the basic core concept of our first major product, the PageDAO.

There have been a million very frustrating things along the way, but the worst is definitely fundraising. Either it's some disinterested goon who only cares about turning less money into more money, or it's some wannabe coach who gives you advice and you don't get anywhere even if you follow it, all they want to do is feel empowered by getting attention from you. Neither is particularly helpful.

Anyone with some money can be an investor, so the variety among investors in terms of personality, goals, and temperament is massive. At my biotech startup back in 2018, we raised a lot of money in a short period. I thought I had it figured out going into WIPP – we just

needed a good lead who gave a shit about the project. That person could come in essentially as an employee alongside us and help push things forward, and we could really get some results that way. Though we've searched and searched for that special person to help lead PageDAO fundraising efforts, we have simply not found anyone who quite fits the bill and that has left us struggling to serve the DAO - and it makes me feel like the proverbial square peg to try to fit into the round hole of fundraising.

As a DAO, we did a few things – we released the $PAGE token, which we did not want to become a security, and its lack of security-ness has essentially made it the sort of thing people don't want to buy. A recent Bankless episode equates bullishness with security-ness, and that seems to resonate given what we've learned with the Page token over the years. But all is not lost, and we still take meetings with investment firms who have varying levels of interest in providing liquidity against $PAGE, which is important because it lets people swap our native cryptocurrency for others.

We've pursued nearly every grant offer in Web3, but so many of them are merely gambits by teams who want their chain to see greater adoption and not altruistic investments in the future of the ecosystem. We ended up chasing our tail over the "value proposition" to the ecosystem in question each time, and ultimately they didn't end up writing the check despite our best efforts.

What really rankled my nerves here was the way in which people struggled to connect the dots to see how they could get a return on their investment instead of seeing the value of the altruistic community we were working to create. People with a lot of money generally don't care what your idea is and how it works, but sometimes you get lucky and find a great one. Back in my biotech days, I got firsthand experience with a really good investor who came in and did the work and pushed the ball forward right alongside me. We didn't get there, though. The research got too heady for my friend and our company suffered. Without someone willing to wade into the research beside me and support the efforts of the project, it wouldn't work, we couldn't even decide what to do anymore. Thus, the rubber never quite met the road even though we went through all sorts of experiments in our lab and spent a great deal of money building and testing things.

With PageDAO, everything is open source and the project addresses two 9-figure markets (Books, $100B+ and Content Marketing, $400B+). There are opportunities here for people to invest their money and earn more. However, when we were shopping WIPP around and talking to people about backing us in that for-profit venture, the issue was primarily that we couldn't get people hyped up about it. People don't care about books very much in today's world. That's why we shifted gears to PageDAO, and while $PAGE is not a security, it is nonetheless quite capable of funding the DAO if the price would stabilize and liquidity levels would increase.

Mainly what happens is we issue $PAGE to people and they dump it in the liquidity pool because they're writers looking to earn money by writing, or community builders seeking to pay for things in their lives. We don't yet seem to have an exciting enough roadmap or the necessary hype that leads to the people who can afford to hold huge amounts of our token to actually pull the trigger and buy in with gusto.

There's a cargo cult thing here somewhere. We see people create companies and fund them, we see people start cryptocurrencies and others get excited about them, but when we do these things the money just never shows up. Why? Well, it has a lot to do with our networks, our personalities, and our general demeanor - but at the end of the day, some of it just boils down to luck. Luck in meeting the right people at the right times, luck in them deciding to trust our fledgling team and join us and have input, and luck in choosing good ones and not bad ones for the long-term health of the project.

Behind the scenes in most successful business plays is a network of wealthy or at least comfortable people working together to move an agenda forward. We don't have that, we are a network of creatives and misfits. To raise funds successfully, money people have to be excited – and that's tough to do without having money people already involved. It's a tough task made harder by the sorry state of current American cryptocurrency laws. We can't simply go the security route and file with the SEC because there is essentially no guidance, a fact made more obvious by big well-funded operations like Kraken just cutting off that part of their business in the US. What is our little literary project supposed to do when there are essentially no rails? Our intention is and has been to build an international organization, but I'm American and so are most of the money people I know. So the project languishes.

We started the DAO July 28, 2021. Since then, we've built some amazing technologies together, gotten feedback from the market and users, and iteratively designed and built new structures to address the needs we uncovered in the previous phase. We don't know exactly what to build, but we have a very good idea of where to go next at any given point. Still, under the present regulatory framework, we're just not able to make the clear ROI pitch we need to win the money people over. When someone says "Here's $XX amount, I want 10x back and I see how that can happen here," we have to say wait a minute, you're treating the token as a security, and it isn't that.

All of this has been ongoing the whole time we've been at it with PageDAO, but that initial meme, the indestructible library, has kept us motivated and moved us forward despite the lack of money.

The positive side to all of this is that we've essentially constructed an indestructible DAO that sits on the sidelines and watches as other projects come in and build things we can't afford to build. A dose of humble pie never hurt anyone, but for the people in the

trenches building with little or no financial support, the taste is poor indeed. The good news is that we had the unbelievable lucky break of recruiting an incredibly talented programmer who has single handedly fought Moloch and won, over and over again.

Aside from the money issues, PageDAO is fun. And every day we are learning more about what it is going to take to solve this problem of a publishing industry that takes as its purpose the pure and simple exploitation of writers. Eventually we will be able to create a powerful market offering capable of taking that solution to the writers who need it.

Just as Tom Petty said, the waiting is the hardest part. Personally, I've put everything I have in this and now I'm broke. I've been looking for work – surprise! – it's impossible for me to get my foot in anywhere. My qualifications and personality aren't what anyone is looking for. I'm completely eviscerated along with my bags! Oof. I'm stuck in Web3 and my project can't raise money and I haven't found anyone who wants to pay me to write!

The truth is, sometimes I really do just feel hopeless. Even so, I know the story always has happy moments coming up again. It's almost impossible not to fall into a well of depression with major uncertainties looming from Russia's absolute barbarism and nations like China somehow supporting their unconscionable acts of violence, hate, and genocide. The instability to markets has simultaneously been a direct blow to me and to most of the folks who would help if they hadn't also been negatively impacted. There is a liminality to every level of our existence these days. Nuclear war, World War 3, regulatory opacity from the US Government, extremely low wages for writers in general, and a publishing industry that essentially consists of a client list owned by publishers who control pursestrings and choose writers who get a chance and mostly don't make it...

Has there ever been a time that something like PageDAO was needed more?

Preserving the world's written knowledge using decentralized tech seems like a prime area for exploration. Our strategy, to use the new tools brought to us by cryptocurrency to create a micro-economy with rules designed to make it more rewarding to be a writer, is a very compelling one. And some of our problems can start to fade as we find traction moving forward. Raising a lot of money would solve the regulatory clarity issue by enabling us to defend ourselves in court should the need arise.

The fundamental issue of PageDAO seems to be the need for money to defend, build for, and to benefit writers - balanced on the knife's edge against all of the potential downsides that can result from doing the wrong thing or working with the wrong person to get this money. Can we find a way to fund this project without signing a deal with the devil? A bad investor could take massive control over the project, force bad business decisions, steer the project away from its

intended purpose to help writers, etc. So at some point, raising money the wrong way is the surest possible way to kill PageDAO and burn the library. We need to find someone who understands the importance of openness in research and is willing to start the flywheel spinning; from that point the project will grow rapidly and build itself by allowing writers to work together.

PageDAO's All-Stars

I've written about the struggles I faced personally, here, but PageDAO is far larger than simply me. I have had incredible luck in finding dedicated, hardworking, talented people to work with on this project and none of this would exist without them.

Robbie Pollock - Indefatigable
At the top of the list, Robbie's name should show up. He's been slogging away in the trenches since the WIP Publishing days, digesting the Web3 components and the technical bits that have to be set up just right to make any of this work at all. In the beginning of the project, I searched high and low for a talented Web3 developer and couldn't find anyone who wasn't simply looking for money I didn't have. And then I met Robbie, who cares about publishing and people. Robbie is the brain behind the DAO, and he's taught me almost everything I know about Web3 technologies. Without Robbie, PageDAO would be nothing.

CD Damitio - Vagobond
CD is a dedicated, talented former radio host whose love of wacky literature has led him to write book after book. A disenfranchised enthusiast like myself, CD's books haven't sold millions of copies or been made into major motion pictures, but CD has a gift for Web3 project tracking that nobody else I've met seems to equal. He works tirelessly to stay on top of the space and somehow manages to pull incredible talents into his projects from Vagobond Magazine to Bald Jesusism. CD had his own Web3 publishing project called LitEther when we first met, and though that project has spun down, the clarity of sight it gave him has made him a very powerful PageDAO core contributor.

Rionna Morgan
Rionna Morgan is the only member of the main PageDAO team who has managed to sell many books at all. She outsold Stephen King at one point! I remember meeting her through CD and instantly recognizing her love of literature and community. Her dedication to the mission of author empowerment is second to none, and her endless support has made it possible to take DAO elements such as the PageDAO Show to new heights. Her strength as a marketer is unequaled by anyone else in the DAO.

Ezra Levinger - EZINCRYPTO
EZ, as we call him around the DAO, is perhaps the most godfatherly PageDAO member. With connections and projects all over the Web3 space, EZ manages to somehow keep his schedule together despite the absolute torrent of content he produces. The brain behind Pass the Pen, EZ writes lots of stories and has one of the most creative minds in the DAO. He's

also been here since the very beginning, standing up for the little guy around the world. His other projects include Cipher Collectible Hip Hop and the Key to Crypto onboarding events he has been known to run in Latin America.

Greg Fishbone - Cryptoversal
Cryptoversal is another publishing talent from the Web2 world. A lawyer and a writer with impeccable prose and grammar, Cryptoversal manages to stay on top of a wide variety of daily tasks and has the distinction of being the first to create a Web3 NFTBook store. His Wordlers project has grown massively since he first took it up, and Cryptoversal is always involved in whatever the DAO is up to. Most recently, he appeared on Pass the Pen, as the first guest since EZ's break concluded.

Nathan Gulka - Dragonate
Dragonate is a longtime friend of mine since the good old days in late 2019 when I first discovered the Cent social media platform. A TokenSmartie from the get-go, Dragonate frequently attends the WIP Meetup and helps PageDAO get its complicated Discord server working properly. Over the years many PageDAO members have come and gone, but Dragonate has been a constant presence helping keep things secure and safe for PageDAO members, who have not had to suffer many hacks or compromises thanks to his diligence.

Philip Loyd - PhilofAustin
Phil has been my friend for the better part of a decade now. A product guru and web technology expert, Phil has stepped out for a little while to build in Web2 with a steady paycheck and to focus on his family, but we never would have gotten the Readme Books NFTBook Minter put together without him. Phil is the mind behind our first Minter, and his strength in a team environment comes from a powerful personality who also has an innate ability to organize people around goals.

Cam Hejazi
Cameron Hejazi, founder of Cent, is the only investor the project has been able to attract thus far. Cam's genius is mainly occupied with Cent, but he has provided guidance aplenty for myself and Robbie as we struggled to figure out how to raise money, what to build, and just generally where things should head from here. Cam is a partner at WIP Publishing as a result of his generous early investment, without which we would not have been able to build the Readme Books NFTBook Minter.

Mike Smart - Smart Digital Payments
Mike Smart, founder of Meta-Builders, contributed a great deal of support to PageDAO last fall. We worked to get a DeWork board put together and managed to write dozens of articles together with writers from around the world, but in the end it wasn't quite enough. Or perhaps we were too early. Mike has a strong mind for business and is a big fan of the PageDAO concept, so we haven't seen the last of him. The team at Meta-Builders will always be friends of PageDAO.

There are so many more people who deserve shout-outs that it seems a bit

impractical to tell the stories of them all. Plus, PageDAO has a fairly open door, which means that people leave and come back and leave again as they like. We're a creative organization full of creative people who have loads of projects, ideas, and commitments. The beauty of the DAO structure is that there are no contracts or obligations in place; people are free to come and go as they see fit. We are always grateful for their beautiful contributions.

Aside from the issue of fundraising, things are coming along quite nicely, more than nicely actually. PageDAO's second generation minting technology has made it up the hill, despite the lack of interest in supporting it expressed by venture capitalists and grant purse string managers alike. Our very own Indefatigable truly has earned his nickname, and thanks to his efforts it is unlikely that funding problems will be able to force PageDAO to shut down. The Second Generation PageDAO NFT Minter is now in testnet phase. Released February 20, 2023, this unique decentralized application enables the user to bring a manuscript and create a unique NFT asset with a variety of never-before-seen features. To find out more about the second generation NFTBook Minter Technology, have a peek at our announcement here: https://medium.com/pagedao-magazine/announcing-the-second-generation-of-the-pagedao-nft-minter-d0b10e3f39f9.

PageDAO Links

Homepage
https://pagedao.org/

Discord:
https://discord.gg/tDrfgyd3cD

ReadMeBooks on OS:
https://bit.ly/3A2UdQY

Page Dao Onboarding Questchain
https://questchains.xyz/polygon/pagedao-onboarding

7 LOVE The Stories

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Author

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Illustrator

Step into a new world with our Literary NFT collaboration, The 7 Love Stories. Combining art, literature, and sound. It's set to be released early 2023 - so stay tuned!

#LiteraryNFTs #The7LoveStories